OISE/UT LIBRARY
3 0005 03175017 0

Course Profiles

blic District School Board Writing Partnership

Course Profile

English

Grade 10
Applied

• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

OHEC
428.007
12713
059MET/E
Eng.
10P ap
c.1

April 2000

Course Profiles are professional development materials designed to help teachers implement the new Grade 10 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

Any references in this document to particular commercial resources, learning materials, equipment, or technology reflect only the opinions of the writers of this sample Course Profile, and do not reflect any official endorsement by the Ministry of Education or by the Partnership of School Boards that supported the production of the document.

© Queen's Printer for Ontario, 2000

Acknowledgments

Public District School Board Writing Teams – English Applied

Course Profile Writing Team
Melanie Barrett, Hastings and Prince Edward DB
Michael D'Ornellas, Hastings and Prince Edward DSB
Lois Keebler, Hastings and Prince Edward DSB
Mark McKechnie, Limestone DSB
Janice Rideout, Hastings and Prince Edward DSB
Nora Christos, Kawartha Pine Ridge DSB
Angela Ferguson, Hastings and Prince Edward DSB
Sheri McCready, Limestone DSB
Linda Neary, Hastings and Prince Edward DSB
Tina-Marie Sikkema, Hastings and Prince Edward DSB

Reviewers
Nora Allingham, York University
Tom Chapman, Hastings and Prince Edward DSB
Marilyn Jordan, Hastings and Prince Edward DSB
Troy Maracle, Hastings and Prince Edward DSB
Susan Mills, Hastings and Prince Edward DSB
Adele Reeves, Hastings and Prince Edward DSB
Susan Taylor, Ottawa-Carleton DSB
Ann Varty, Trillium Lakelands DSB
Mark Danby, Queen's University
Damian Cooper, Halton DSB
Gilda Leitenberg, Toronto DSB
Denis Mildon, Mildon & Assoc. Ed. Consulting
Meri MacLeod, Limestone DSB
Ron Reeves, Hastings and Prince Edward DSB
Mary Tubbs, Hastings and Prince Edward DSB
Donna Wallen, Queen's University

Technical and Secretarial Support
Grant Montgomery, Susan Van Straten, Barbara Huizenga, Donna Dafoe, Pat Clayton
Hastings and Prince Edward DSB

Project Managers
Helen Beck
Margaret Werkhoven
Hastings and Prince Edward DSB

Lead Board
Hastings and Prince Edward DSB

Partner Boards
Kawartha Pine Ridge DSB, Halton DSB, Limestone DSB, Ottawa-Carleton DSB, Toronto DSB, Trillium Lakelands DSB

BDC-3115

LIBRARY
JUN 14 2001
OISE/UT

Course Overview
English, Grade 10, Applied

Special Note: The English, Academic and Applied, Grade 10 (Public) Course Profiles have been written using the Ontario Curriculum Unit Planner. As a result, there are some differences in the terminology and format from that used in other Course Profiles. Wherever possible, these documents include both versions of the terminology, e.g., subtask (activity), so that users can work within the Planner version or any of the Course Profile versions (web site, printed copy, or CD-ROM).
The Curriculum Unit Planner version of these Course Profiles may be found at www.ocup.org.

Description/Rationale

The Grade 10 English course builds on the Grade 9 English course; it extends the range of analytic, reading, writing, oral communication, and thinking skills that students need for success in secondary school programs. In the Grade 10 Applied course students study magazines and reports and will describe and create media works. An important focus is the correct use of spoken and written language.

Unit Titles (Time + Sequence)

This Grade 10 Applied English course profile has been developed to link units through a progression of skills and in some cases content. Local circumstances may dictate some variation in the sequence suggested below, but it is essential to begin with Unit 1, since the skills developed in this unit are applied in other units. Unit 5, the final assessment task, must be the last unit of the course.

The teacher does need to read through the entire Profile before the course begins. An independent reading component for students is introduced in Unit 1, continued through Units 2, 3, and 4, and concluded in Unit 5. This reading component requires planning and co-ordination with the teacher-librarian.

This profile has been developed using the field-test version of the Ministry of Education's Secondary Curriculum Unit Planner. The principle of "backward" curriculum design is central to the Curriculum Unit Planner and to this profile. Each unit has a culminating activity, and the fifth unit includes a final culminating activity, a Book Festival, which pulls in skills and activities from the other four units, as well as a final examination.

The teacher is responsible for creating long-range plans, detailed timing for units and activities, and for making decisions about the best order of activities in a given unit. It is important to read through an entire unit prior to making specific plans, since later activities may require introduction early in the unit.

The profile writers have assumed full implementation of *The Ontario Curriculum*, Grades 1-8 and Grade 9, and have described specific Language and Writing instructional strategies based on Grade 10 expectations. They recognize, however, as will classroom teachers, that not all Grade 10 students will have achieved skills that have been taught in Grades 1-9 to the same level. Some Language and Writing expectations particularly need to be revisited, reviewed, re-taught, and practised regularly before all students are able to achieve and maintain them at an appropriate level. Teachers, therefore, will need to modify and adapt the strategies suggested for the Grade 10 expectations to address student learning gaps in the Language and Writing skill areas in their individual classrooms.

"A credit is granted in recognition of the successful completion of a course that has been scheduled for a minimum of 110 hours." (*OSS*, 1999, 30) The writers of this English profile have described a course which totals 105.3 hours (or approximately eighty-four 76-minute periods in a two semester school organization). Based on School Year Calendar requirements, semestered schools will have a minimum of 92 instructional days (exclusive of examination days) in each semester. There is theoretically, more than enough time for teachers to complete these units with their students. However, the time allocations must be taken as approximations.

Some learning activities may take less time than anticipated, but many may need more time. The diverse skills, learning needs, and interests that students bring to a Grade 10 classroom will require teachers to exercise good time-management skills, flexibility, and professional judgment as they use this profile.

Unit 1	Hold Fast to Dreams	22 hours
Unit 2	Voices	23 hours
Unit 3	Diversity	23 hours
Unit 4	Interactions	25 hours
Unit 5	Independence	13 hours

Unit Organization

Unit 1: Hold Fast to Dreams

Time: 22 hours

Description

As part of the introduction to the course, students read and discuss the course outline and expectations, and complete diagnostic assessments in language, reading, and writing. These include a speech, an informal essay about their careers as readers, and a letter to the teacher describing their personal goals for the course. After an introduction to the Independent Reading component of the course, they also choose a book for their independent reading connected to the theme "Hold Fast to Dreams" in preparation for Unit 5. Students begin a reading response journal, and conference with their teacher.

Students read aloud the script of *The Melville Boys*, with effective use of voice. Students complete a variety of responses to the play. They write well-constructed paragraphs and scripts for an audio-dramatization of a new scene for the play. Groups of students prepare and tape an audio-dramatization of a script, including appropriate sound effects, theme song, or poem.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations: LIV.01P, LIV.02P, LIV.03P, LGV.01P, LGV.02P, WRV.02P, WRV.03P, WRV.04P, WRV.05P, MDV.01P, MDV.02P.

Specific Expectations: LI1.01P, LI1.04P, LI1.05P, LI1.08P, LI2.02P, LI3.02P, LI3.03P, WR2.02P, WR3.01P, WR3.02P, WR4.04P, WR5.03P, WR5.04P, WR5.05P, WR5.07P, WR5.13P, LG1.02P, LG1.04P, LG2.01P, LG2.03P, LG2.06P, LG2.07P, MD1.02P, MD2.01P.

Unit 2: Voices

Time: 23 hours

Description

Students explore the web of issues that surrounds them through the examination of literature, informational texts, and media. They analyse a number of arguments to determine their effectiveness and explore their own value systems and the value systems of others. With the assistance of the teacher-librarian they use research skills to gather information to support their arguments.

Through the use of rhetorical devices and persuasive techniques, students develop their argumentative skills in both oral and written form. They voice arguments through a variety of products such as journal responses, outlines, persuasive essays, and role playing. They participate in a final task – The Town Hall Meeting.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations: LIV.01P, LIV.02P, LIV.03P, WRV.01P, WRV.02P, WRV.03P, WRV.04P, LGV.02P.

Specific Expectations: LI1.02P, LI1.04P, LI1.05P, LI1.06P, LI1.07P, LI2.03P, LI3.01P, LI3.02P, WR1.01P, WR1.02P, WR1.03P, WR1.04P, WR2.01P, WR2.02P, WR2.03P, WR3.03P, WR4.02P, WR5.01P, WR5.03P, WR5.07P, WR5.08P, WR5.09P, WR5.13P, LG1.03P, LG1.05P, LG1.06P, LG1.07P, LG2.01P, LG2.03P, LG2.04P, LG2.07P.

Unit 3: Diversity

Time: 23 hours

Description

Students analyse literary, mythic, and media works to explore and interpret our multicultural society. They read and write frequently at home and at school for both formative and summative purposes.

To begin the unit, students write a number of journal responses exploring their perceptions of issues such as belonging, power, privilege, and identity. They write analyses of plot, purpose, and characteristics in myths, fairy tales, and stories. They also analyse, in writing, television and magazine advertisements, as well as modern dramas and sitcoms. They design advertisements for different audiences which reveal their understanding of implicit and explicit meanings and of design. Finally, students design a multi-genre anthology in which they make creative decisions based on point of view, format, and stylistic conventions. The anthology comprises: narrative writing; view, format, and stylistic conventions. The anthology comprises: narrative writing; media products; their two advertisements; and written explanations of the advertisements.

Students continue the Independent Reading component begun in Unit 1, connected to the theme of "Diversity" in preparation for Unit 5. They maintain their reading response journal and conference with the teacher.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations: LIV.02P, WRV,02P, WRV.03P, WRV.04P, WRV.05P, LGV.02P, MDV.01P, MDV.02P.

Specific Expectations: LI1.02P, LI1.03P, LI1.04P, LI1.05P, LI1.06P, LI1.07P, LI2.01P, LI3.01P, WR1.03P, WR2.02P, WR2.03P, WR3.02P, WR4.01P, WR4.02P, WR4.03P, WR4.04P, WR5.02P, WR5.04P, WR5.08P, WR5.09P, WR5.11P, LG1.01P, LG1.02P, LG1.04P, LG1.05P, LG1.06P, LG1.07P, LG2.01P, LG2.02P, MD1.01P, MD1.02P, MD1.03P, MD1.04P, MD2.01P, MDW.02P, MD2.03P.

Unit 4: Interactions

Time: 25 hours

Description
In this unit, students analyse a variety of relationships in literature and in their lives. They read widely in newspapers and magazines and conduct interviews to assess relationships. They write a personal response about relationships and produce a pamphlet for possible use in a Guidance Centre. In literature, they analyse relationships in short stories, using well-constructed paragraph answers, and write a multi-paragraph letter of advice to a character. They view a film of the Shakespearean play *Romeo and Juliet* and write personal responses, expressing their opinion about relationships in the film. In the culminating activity, students role-play characters from literature and the media in a television talk show format. Students continue their Independent Reading at home to complete the required reading or to further their reading. They may also expand their reading by exploring magazines in preparation for Unit 5. They maintain their reading response journal and conference with the teacher.

Strand(s) and Expectations
Strand(s): Literature Studies and Reading, Writing, Language, and Media Studies
Overall Expectations: LIV.01P, WRV.02P, WRV.03P, WRV.04P, WRV.06P, LGV.01P, LGV.02P.
Specific Expectations: LIV.01P, WR2.02P, WR2.03P, WR5.02P, WR5.04P, LG2.02P, LG2.03P, LG2.04P, LG2.05P, LG2.06P, MDV.02P.

Unit 5: Independence

Time: 13 hours

Unit Description
As part of the course introduction, students describe their own careers as readers in a written essay. During Units 1, 2, and 3, students develop their reading skills by reading books connected to the themes of the units and by participating in conferences with the teacher. Students maintain a weekly reading response journal. In Unit 5, they develop one journal entry into a published copy and prepare a book talk and a media display to publicize their books. They publicize and participate in a Book Festival, a public demonstration of their achievement of the overall and specific expectations of this course.
At the end of Unit 5, students write a final examination, consisting of reading passage with questions about thesis, structure, and language, and an essay, either comparison and contrast or cause and effect, on literature from the course. This examination is worth 15% of the final mark in the course.

Strand(s) and Expectations
Strand(s): Literature Studies and Reading, Writing, Language, Media Studies
Overall Expectations:
Specific Expectations:

Course Notes

The Grade 10 English Applied course prepares students for Grade 11 and 12 college and workplace courses. The Grade 10 English Academic course prepares students for Grade 11 and 12 university courses. The goal of both Grade 10 courses is the further development of language literacy skills. Both courses are grounded in a recognition of the importance, for all students, of language and literature in learning and everyday life.

The difference between the Applied and Academic courses is one of emphasis. The Applied course emphasizes practical and concrete thinking; the Academic course emphasizes analytical and abstract thinking. In the Grade 10 Applied course, students study novels, poems, magazines, and reports; describe, design, and produce effective media works; and use spoken and written language in a clear and coherent way. In the Grade 10 Academic course, students study and interpret challenging texts from contemporary and historical periods; analyse and create effective media works; and use spoken and written language in a thoughtful way.

The secondary English program is described in *The Ontario Curriculum* in four strands: Literature Studies and Reading, Writing, Language, and Media Studies. This Grade 10 Applied profile has been organized thematically into four units, with a final culminating activity as a fifth unit. Each of the units incorporates overall and specific expectations from each of the strands. This organizational structure supports an integrated approach to the teaching and learning of the 12 overall and 65 specific expectations.

This profile has been developed using a "backward design" approach. The profile writers first identified desired results (i.e., considered the expectations), determined acceptable evidence (i.e., established assessment tasks), and then planned learning experiences and instruction (i.e., suggested teaching strategies and resources). The profile writers have been guided in this approach by the work of Grant Wiggins and Jay McTighe (*Understanding by Design*, Alexandria, Virginia: Association for Supervision and Curriculum Development, 1998).

The electronic Ontario Curriculum Unit Planner, which will be available for broad secondary use in September 2000, also uses a backward design approach.

Language literacy is fundamental to learning in all subjects. Teachers of English should work with other subject teachers in the school to support a planned and consistent approach to student language proficiency across the Grade 10 program, based on the Communication category of the Achievement Chart found in each curriculum document.

Students need to become skilled users of information technology. Each of the strands in the Grade 10 English course includes references within the expectations to electronic sources of information and the student use of electronic technologies. Collaboration and co-planning with other subject teachers is particularly important in this area of the curriculum.

The instructional plan for each thematic unit described in this profile encourages connections to a broad range of community resources. These may include print or electronic sources of information, sites for field trips, the names of authors, artists and other resource people, physical resources, commercial and publicly funded enterprises and post-secondary institutions. These can also be resources for students planning careers and further education.

Teachers must ensure that all classroom activities and out-of-school experiences are safe for all students. Teachers of English have particular responsibility in the following areas: appropriate student use of the Internet; the selection of suitable texts and reading materials; the use of language appropriate to an English classroom; and the safe structuring of physical activities in the classroom. In addition, teachers of English share with other subject teachers a responsibility for ensuring a learning environment which provides students with the emotional security necessary to take the risks which lead to learning.

This profile demonstrates one way in which teachers of Grade 10 Applied English can address the expectations contained in *The Ontario Curriculum*. The profile writers have included reference to specific texts in the units on the premise that classroom teachers will find such specificity useful and time-saving. Although English teachers are always updating their school's collection of texts and other resources as budgets allow, teachers will want to continue to make use of literary texts currently available in schools that have stood the test of time and student preference. Many of the texts and materials cited in this profile are already in common use. Teachers, however, will also make choices of materials based on the learning needs of their own students and the diverse needs of their unique school community. The profile writers expect, therefore, that teachers will make appropriate substitutions for texts and materials suggested in this profile.

Teaching/Learning Strategies

Language is best learned through activities that present stimulating ideas, issues, and themes that are meaningful to students. Teachers must use a rich variety of teaching/learning activities in all English programs to accommodate the diverse learning styles of students. They should select classroom activities that are based on an assessment of students' individual needs, proven learning theory, and best practice. The units and culminating activities in this profile reflect the research on Multiple Intelligences (e.g., *Frames of Mind*, Howard Gardner) which encourages the development of linguistic, mathematical, musical, kinesthetic, spatial, interpersonal, intrapersonal, and natural intelligences. It is important for students to have access to a variety of opportunities to present what they know according to their talents or intelligences. Such an approach builds on student interests and talent necessary to make English a highly engaging course.

Exemplary Instructional Strategies in Grade 10 English:

- provide for explicit teaching of knowledge and skills;
- encourage maximum student engagement in the learning activity;
- encourage student choice regarding the processes and products of learning in the English classroom;
- include whole class, small group, and individual instruction;
- encourage students to reflect on their learning: to clarify, elaborate, describe, compare, negotiate, and reach consensus on what expectations mean to them;
- use electronic technology as appropriate;
- address a variety of learning styles in each unit;
- can be modified for exceptional students;
- promote direct involvement in a variety of concrete experiences and abstract thinking which enable students to construct their own understanding of concepts and principles;
- provide opportunities for genuine inquiry – to generate questions, apply a variety of investigative approaches, and to communicate learning in a variety of ways;
- engage students in self- and peer evaluation;
- use formative assessment to provide opportunities for practice and consolidation;
- connect with expectations from other subject areas as appropriate;
- make authentic connections with the classroom, the school, the local community, and the school at large;
- respect the cultural diversity of Ontario classrooms.

The Ontario Curriculum mandates student learning expectations; it does not mandate teaching strategies. It is the professional responsibility of teachers to determine the most appropriate and effective ways to address the achievement of the learning expectations for students in their classroom. *The Ontario Curriculum* does, however, provide possible teaching strategies within its description of the expectations. These strategies have been incorporated into this course profile.

Units in this profile make reference to the use of specific magazines, films, and videos in Teaching/Learning Strategies. Before reproducing materials for student use from books and magazines, teachers will need to ensure that their Board has a Cancopy licence and that book or magazine resources that they wish to use are covered by this licence. Before screening videos for students, teachers must ensure that their Board/school has obtained the appropriate public performance video cassette site licence from an authorized distributor, e.g., Audio Ciné Films Inc. If the appropriate licences are not in place, teachers will have to seek permission from authors, publishers, or film or television production companies, as necessary.

Teachers are also reminded that much of the material on the Internet is protected by copyright. That copyright is usually owned by the person or organization that created the work. Reproduction of any work, or a substantial part of any work, on the Internet is not allowed without permission of the owner.

©opyright Guide for Canadian Libraries (Wanda Noel, Canadian Library Association, Ottawa, 1999) is a useful resource for teachers who wish to have a clearer understanding of copyright.

Accommodations

Exceptional pupils should be given every opportunity to achieve the learning expectations set out in *The Ontario Curriculum* policy documents. General teaching, learning, and assessment strategies for helping exceptional students achieve English curriculum expectations are provided in each of the units in this profile. The profile writers have built a significant amount of student choice into learning and assessment activities to support the needs of exceptional students, including gifted students.

Adjustments must also be made by the teacher to acknowledge the range and diversity of cultural understandings possible within the classroom, and accommodations may be necessary for the success of students for whom English is a second language.

Assessment/Evaluation

Assessment is the systematic process of collecting information or evidence about student learning; evaluation is the judgment teachers make about the assessments of student learning based on established criteria. The units in this profile include suggestions for diagnostic, formative, and summative assessments. Diagnostic assessment is used at the beginning of a unit to help determine a starting point for instruction. Formative assessment provides information to students as they are learning and refining their skills. Summative assessments, at the end of units and the course, give students an opportunity to synthesize/apply/demonstrate their learning. Summative assessments are counted toward the student's final mark.

In order to ensure that assessment and evaluation are valid and reliable, and that they lead to the improvement of student learning, English teachers must use assessment and evaluation strategies that:

- address both what students learn and how well they learn;
- are based on the four broad categories and descriptions in the Achievement Chart for English;
- are varied in nature, administered over a period of time, and designed to provide students with the opportunity to demonstrate the full range of their learning;
- maintain a balance among all four categories of the Achievement Chart;
- are appropriate for the learning activities used, the purpose of instruction, and the needs and experiences of students;
- are fair to all students;
- accommodate the needs of exceptional students, consistent with the strategies outlined in their Individual Education Plans;
- accommodate the needs of students who are learning the language of instruction;
- ensure that students are given clear directions for improvement;
- promote students' ability to assess their own learning and to set specific goals;
- include the use of samples of students' work that provide evidence of their achievement;
- are communicated clearly to students and parents at the beginning of the course and at other appropriate points throughout the course.

Embedded in this course profile is the wide variety of assessment strategies and tools available to teachers of English: teacher observation, oral presentations, interviews, essays, quizzes, tests, examinations, learning logs, performance tasks, portfolios, self-assessment, questions and answers.

Because this profile has been developed using "backward design", the course profile writers began their work by designing culminating tasks or activities for each of the five units that addressed the overall expectations, and by working backwards from there. A culminating activity is a summative assessment which provides an opportunity for students to perform, create, or demonstrate significant skills and knowledge. Culminating activities have a real world context, involve higher level knowledge and skills than could be achieved through an isolated application and clear criteria and levels for judging the quality of the performance. Task-specific rubrics are the most effective way to assess culminating activities and have been included with each unit in this profile.

Rubrics can also play an important role in instruction. Teachers can use rubrics, for example, to focus student attention on the specific knowledge and skills embedded in particular assignments. When they are combined with exemplars of student work, rubrics clarify for students the improvements that are possible and necessary in their own work.

Initial assessment tasks (diagnostic assessment) have been built into the first unit to help teachers determine, in a preliminary way, the strengths and weaknesses of their students. The results of this diagnostic assessment will also help teachers to plan (using the mini-lesson framework provided) specific Writing and Language lessons to address both the Grade 10 expectations and any learning gaps which are evident. Specific diagnostic activities are not built into the beginning of each of the other units in the same way, but it is expected that teachers will continue to plan their own classroom instruction on a daily basis, using the results of ongoing diagnostic assessment of their students' learning needs. Each unit does include learning tasks and appropriate formative assessments which support the learning to be demonstrated in the culminating task.

Unit 5 in this profile describes two summative culminating activities. The first is a Book Festival which draws upon student knowledge and skills taught and learned in Units 1 through 4. The Book Festival, which is assessed using the Achievement Scale, is worth 15% of the student's final mark. A final examination, for which a framework is provided, and which is similarly assessed using the Achievement Scale, is also worth 15%. The other 70% of the student's final grade is derived from summative assessments conducted at the end of each unit. These assessments are based on task-specific rubrics which are congruent with the Achievement Scale.

The student's final percentage grade is based on achievement only. Learning skills, punctuality, and attendance are recorded on the Provincial Report Card. The Learning Skills are the ability to work independently, teamwork, organization, work habits/homework, and initiative.

Course Evaluation

Teachers of English should systematically review course content, instructional strategies, and assessment procedures and make the program changes necessary to improve student achievement. Teachers should collect data informally about program effectiveness from students throughout the course, and should provide students with a formal way to provide input at the end of the course.

Coded Expectations, English, ENG2P

Literature Studies and Reading

Overall Expectations

LIV.01P

– read and demonstrate an understanding of a range of literary and informational texts;

LIV.02P

– demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, magazines, and reports;

LIV.03P

– identify and explain the effect of specific elements of style in a range of literary and informational texts.

Specific Expectations

Understanding the Meanings of Texts

LI1.01P

– describe information, ideas, opinions, and themes in texts they have read during the year from a variety of print and electronic sources, including novels, short stories, plays, poems, magazines, reports, biographies, and manuals;

LI1.02P

– select and read texts for a variety of purposes, with an emphasis on extending knowledge of the elements of literary genres and the organization of informational materials, collecting and assessing information, responding imaginatively, and relating literary experiences to personal experience (e.g., gather and evaluate information from several newspaper articles; compare the early years of a historical figure or fictional character with their own);

LI1.03P

– select a variety of reading strategies and use them effectively before, during, and after reading to understand texts (e.g., use a graphic organizer to focus reading; refer to text elements such as tables of contents and indexes to locate information; use prior knowledge and personal experiences to interpret and respond to information and ideas; reread confusing passages; summarize key points);

LI1.04P

– demonstrate understanding of a text by citing explicit information and ideas from it (e.g., create a character profile based on a character's words and actions; list key steps from a technical manual to create a quick-reference guide);

LI1.05P

– analyse the information and ideas presented in texts and make inferences based on the analysis (e.g., analyse a student-created website in order to give it an appropriate title; contrast a character's words and actions in a play to explain irony; identify the interests an author represents in an article on an environmental issue);

LI1.06P

– use evidence from a text to support judgements about an issue (e.g., debate an issue discussed in a magazine or newspaper; debate the appropriateness of the resolution of a story);

LI1.07P

– describe how readers' different values and perspectives might influence the way they respond to and interpret texts (e.g., create and share visual responses to a text and suggest reasons for similarities and differences in interpretations; choose a favourite character from a novel and give reasons for the choice; describe and give reasons for a personal interpretation of a short story);

LI1.08P
– suggest ways in which an author's experience might influence information and ideas in a text (e.g., compare the perspectives of two authors who differ on an issue; compare poems on the same theme by authors such as Atwood and Ondaatje).

Understanding the Forms of Texts

LI2.01P
– use knowledge of elements of the novel, such as plot and subplot, characterization, setting, conflict, theme, and point of view, to understand and interpret texts in the genre (e.g., explain the use of a limited point of view to create suspense in a novel; develop and present a monologue based on a character's actions and choices in a novel; visualize and describe people, places, and events depicted in a novel);

LI2.02P
– use knowledge of elements of poetry, such as stanza forms, rhyme, rhythm, punctuation, free verse, imagery, and sound devices, to understand and interpret texts in the genre (e.g., illustrate the single image of a haiku; identify similes and metaphors in a sight poem and explain what is being compared in each example);

LI2.03P
– use knowledge of elements of magazines and reports, such as editorials, regular columns, letters to the editor, advertisements, foldouts, cover art, table of contents, layout, columns, headings, and subheadings, to understand and interpret texts in the genre (e.g., present a display illustrating the key features of a popular magazine; create a table of contents for a class magazine; use understanding of magazine layout to read articles with columns and wraparound text).

Understanding the Elements of Style

LI3.01P
– explain how authors adapt diction and phrasing and use specialized vocabulary to communicate ideas, emotions, and information and achieve intended effects (e.g., compare the colloquial language of a personal letter to the formal language of a business letter; compare the technical language of a computer manual to the language in a poem about computers);

LI3.02P
– explain how authors use stylistic devices, such as varied sentence structures, onomatopoeia, alliteration, and symbol, to communicate ideas, emotions, and information and achieve intended effects (e.g., explain how the symbolic language used in an advertisement persuades consumers to buy a product; explain how the imagery in a poem helps engage the reader's interest);

LI3.03P
– explain how authors and editors use design elements in texts to clarify and reinforce meaning (e.g., explain the use of headings in a technical manual; explain the use of frames and buttons on a web page to organize content and provide direction).

Writing

Overall Expectations

WRV.01P
– use a variety of print and electronic sources to gather information and explore ideas for their written work;

WRV.02P
– identify literary and informational forms suited to a variety of purposes and audiences and use the forms appropriately in their own writing, with an emphasis on stating and supporting an opinion;

WRV.03P
– use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

WRV.04P
– revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;

WRV.05P
edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

Generating Ideas and Gathering Information

WR1.01P
– consider potential topics and develop research plans by asking questions and identifying information needs (e.g., create and rank focus questions; identify key words and electronic search terms to narrow a topic; connect possible topics and sources of information);

WR1.02P
– locate and summarize information and ideas from print and electronic sources, including newspapers and magazines, reports, dictionaries, encyclopedias, vertical files, and multiple electronic databases (e.g., create a graphic organizer for data acquired from a textbook and an electronic database; chart information by subtopic; list sources of information);

WR1.03P
– sort and label information and ideas; assess the relevance, accuracy, and completeness of the information and ideas; discard irrelevant material; and find additional information as needed (e.g., relate data to focus questions; verify data by consulting multiple sources; identify and reconcile inconsistencies; use a storyboard to sequence information from a narrative);

WR1.04P
– use the information and ideas generated to develop the content of written work (e.g., free write; create graphic organizers; do further research).

Choosing the Form to Suit the Purpose and Audience

WR2.01P
– demonstrate an understanding of literary and informational forms, such as personal essays, dramatizations, descriptions, poems, research reports, newspaper columns or magazine articles, and formal letters, by selecting forms appropriate to different purposes and audiences to use in their own writing (e.g., use a journal entry to explore a personal opinion; compose a formal letter to persuade a community partner to sponsor a school project; write a letter to a newspaper editor about a local issue; write a children's story for a Grade 2 class; use essay form to describe their response to a group of poems by one author);

WR2.02P
– consider the characteristics of the intended audience in selecting the form and developing the content for each piece of writing (e.g., list information the audience will need and identify the most appropriate way to present it; consider the audience's age, gender, and probable knowledge of the topic in writing a report);

WR2.03P
– select first or third person and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use the first-person singular to compare their own views with those in a text; use the third-person singular to summarize information from an encyclopedia; use formal language in a letter to the editor).

Organizing Ideas and Information in Written Work

WR3.01P

– use key words in questions or prompts to organize ideas, information, and evidence in written answers;

WR3.02P

– use a single, controlling idea and connecting words and phrases to structure a series of paragraphs (e.g., establish chronological order with words such as in the beginning, second, and finally for a short report);

WR3.03P

– provide an introduction, body, and conclusion to present information sequentially, support an opinion, or develop an argument in reports and short essays;

WR3.04P

– use a pattern such as sequential order, comparison and contrast, or cause and effect to present directions, instructions, and the results of investigations in a clear and logical manner.

Revising Drafts

WR4.01P

– revise drafts to ensure that ideas are adequately developed and supported by relevant details and facts, and to achieve clarity and unity (e.g., use a checklist to verify the content of a report and the logic of its structure; insert connecting words in paragraphs of a report or personal essay to improve unity; refer to the introduction in the concluding paragraph of a personal essay to improve unity);

WR4.02P

– revise drafts to ensure consistency in the use of first or third person and use of an appropriate level of language;

WR4.03P

– make constructive suggestions to peers in a writing conference (e.g., use checklists based on established criteria when discussing a piece of writing);

WR4.04P

– consider reactions of teachers, peers, and others in revising and editing written work.

Editing, Proofreading, an Publishing

WR5.01P

– identify borrowed information, ideas, and quotations and use a variety of techniques to incorporate them smoothly into written work and research projects (e.g., write an introduction to set up a quotation; use transition words to link information from different sources; create a bibliography to identify reference materials consulted);

WR5.02P

– select the publication method or vehicle most accessible or appealing to the intended audience, using technology in a variety of ways where appropriate (e.g., write and send a letter requesting information; write a column for the school newspaper; create and format advertising and promotional posters and brochures);

WR5.03P

– provide documentation showing their use of the writing process (e.g., lists of genres and forms used in personal and assigned writing; lists of writing goals and next steps for improvement; notes about results of peer and teacher conferences; a writing folder with examples of strengths, weaknesses, and interests in writing);

WR5.04P

– edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;

WR5.05P

– use parts of speech correctly, including the participle;

WR5.06P
– construct a variety of complete and correct sentences (including compound- complex sentences), using adjective and adverb phrases and noun, adjective, and adverb clauses;
WR5.07P
– identify and correct sentence errors, including comma splices and run-on sentences;
WR5.08P
– make collective nouns used as subjects agree with verbs in simple and compound sentences;
WR5.09P
– use verb tense and voice (i.e., active and passive) to suit purpose and audience;
WR5.10P
– use knowledge of a wide range of spelling patterns, rules, and strategies to analyse and correct spelling errors;
WR5.11P
– spell specific historical and technical terms correctly;
WR5.12P
– use a variety of resources to correct errors in spelling (e.g., dictionaries, electronic spell checkers);
WR5.13P
– use punctuation correctly, including the semicolon (e.g., use the semicolon to join principal clauses and to separate elements in a list that contains commas).

Language

Overall Expectations

LGV.01P
– use knowledge of vocabulary and language conventions to speak, read, and write clearly, correctly, and competently for specific purposes and audiences;
LGV.02P
– use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations

Developing Vocabulary and Knowledge of Language Structures and Conventions

LG1.01P
– describe changes in English language use caused by influences such as technology, other languages, and the media (e.g., use of acronyms as nouns; conversions of other parts of speech into verbs; increasing use of specific technical terms);
LG1.02P
– use appropriate concrete and figurative language from a variety of sources to make their speech and writing vivid, precise, and interesting to its intended audience;
LG1.03P
– modify their vocabulary and phrasing in oral and written work to suit specific informal and formal situations (e.g., adapt a discussion with a friend to suit the requirements of a simulated job interview);
LG1.04P
– identify when it is appropriate to use slang, dialect, colloquialisms, idioms, acronyms, technical terminology, and standard Canadian English in oral and written work;
LG1.05P
– recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech, including participles;
- types of sentences, including compound-complex sentences;
- components of sentences, including adjective and adverb phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG1.06P

– recognize, describe, and correct sentence errors in oral and written language (e.g., comma splice, run-on sentence);

LG1.07P

– recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: historical and technical terms;
- capitalization: of proper nouns, and in scripts, dialogue, and poetry;
- punctuation, including semicolon.

Developing Listening and Speaking Skills

LG2.01P

– use listening techniques and oral communication skills to participate in group discussions (e.g., stay on topic; contribute ideas; support opinions; build on the ideas of others; solicit and classify information; identify key ideas and supporting details; and distinguish between fact and opinion);

LG2.02P

– use techniques of effective listening (e.g., make and confirm or revise predictions; identify the purpose and perspective of a presentation; make notes to identify main ideas and supporting evidence) and demonstrate an understanding of oral presentations by summarizing presenters' arguments and identifying and evaluating the techniques used to make presentations effective;

LG2.03P

– plan and make oral presentations, adapting vocabulary and methods of delivery to suit audience and purpose (e.g., identify purpose; gather ideas and information; plan, create, rehearse, revise, and assess presentations such as interviews, dramatizations, and reports);

LG2.04P

– use specific examples, facial expressions and body language, emotional appeals, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;

LG2.05P

– rehearse with peers (with visual aids and technology, if used), study audio- and videotaped rehearsals, use voice and relaxation exercises, and make modifications in response to constructive criticism to ensure confident delivery in oral presentations;

LG2.06P

– identify the oral communication skills required in college programs and the workplace and cite specific examples of their use (e.g., interview parents or guardians for a report on how they use these skills on the job; investigate part-time jobs that require these skills; conduct an electronic search to identify college programs that require these skills);

LG2.07P

– analyse their own and others' oral presentations, identifying strengths and weak-nesses and developing and carrying out plans for improvement.

Media Studies

Overall Expectations

MDV.01P

– describe the elements, intended audiences, and production practices of a range of media forms and explain how these factors shape media works;

MDV.02P

– use knowledge of a range of media forms, purposes, and audiences to create media works and explain their intended effects.

Specific Expectations

Analysing Media and Media Works

MD1.01P

– demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works (e.g., read and compare the front pages of two different newspapers to determine their appeal to readers; explain the appeal of popular film genres to mass audiences);

MD1.02P

– identify key elements and techniques used to create media works in a variety of forms (e.g., rapid editing in a television commercial; plot in a comedy; juxtaposition of colour and text in posters), and explain how these elements contribute to the theme or message;

MD1.03P

– analyse the elements of media works in order to explain the reactions of different audiences to the works (e.g., write a report examining the sponsors of selected television programs to determine which groups of people the programs are aimed at; write an essay or report identifying stereotypes in television shows and suggest how specific audiences might react to them);

MD1.04P

– describe and explain how and why media works are used to market related products (e.g., how and why books are reissued in conjunction with film releases).

Creating Media Works

MD2.01P

– adapt an idea or theme from a work of literature for presentation in another media form and determine what aspects have been weakened and/or strengthened by the adaptation (e.g., recast a conflict from a novel as a debate on a television or radio talk show, a theme or images from a poem as a CD cover with liner notes);

MD2.02P

– create media works for different purposes and explain how the design has been influenced by the purpose (e.g., create an informational pamphlet and a promotional pamphlet for the same product or service);

MD2.03P

– design media works appropriate to different audiences and explain which elements will make a work appeal to a particular audience (e.g., design brochures marketing a product to consumers with different income levels and explain the appeal of each).

Unit 1: Hold Fast to Dreams

Time: 22 hours
Unit Developers: Lois Keebler, Michael D'Ornellas
Development Date: April 2000

Unit Description

The course begins with an emphasis on the power of language, the power of reading, and the power of goal-setting to influence the lives of students in a positive way. A series of activities generates two diagnostic assessments of students' skills in writing and reading. Students describe their goals for the course in a letter to the teacher.

A longer dramatic work set in a familiar Canadian situation provides a valuable "hook" for students in the Grade 10 Applied class. *The Melville Boys* by Norm Foster is a play with easily recognizable characters, humour, and serious themes. The familiar context and the issues in the play provide students with many opportunities to learn, to feel, and to think. The study of the play is accompanied by a study of poems related thematically to the play. Students read a book related to the theme "Hold Fast to Dreams" and maintain a reading response journal.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations: LIV.01P, LIV.02P, LIV.03P, WRV.02P, WRV.03P, WRV.04P, WRV.05P, LGV.01P, LGV.02P, MDV.01P, MDV.02P.

Specific Expectations: LI1.03P, LI1.04P, LI1.05P, LI2.02P, LI3.03P, LI3.03P, WR2.02P, WR3.01P, WR3.03P, WR4.01P, WR4.02P, WR4.04P, WR5.02P, WR5.04P, WR5.07P, WR5.12P, LG1.02P, LG1.04P, LG1.05P, LG1.06P, LG1.07P, LG2.01P, LG2.03P, LG2.05P, LG2.07P, MD1.02P, MD2.01P.

Subtask (Activity) Titles (Time + Sequence)

Subtask 1	The Power of Language	70 minutes
Subtask 2	The Power of Reading	70 minutes
Subtask 3	The Power of Goal-Setting	70 minutes
Subtask 4	Guided Reading of Act One /Paragraph Responses	380 minutes
Subtask 5	Practice Audiotaping an Excerpt of a Scene	140 minutes
Subtask 6	Guided Reading of Act Two/Paragraph Responses	70 minutes
Subtask 7	Developing a Script of an Audio Dramatization	300 minutes
Subtask 8	Recording a Script of an Audio Dramatization	225 minutes

Unit Planning Notes

- The teacher reads over the course profile and sets a timeframe for the units, the assignments, and a date for the Book Festival part of the culminating activity of the course. Teachers should thoroughly read Unit 1, which introduces the Independent Reading component, and read Unit 5, which describes the requirements for the Book Festival in order to prepare students for the final assessment.

- The teacher needs to plan and co-ordinate activities with the teacher-librarian for the Independent Reading component which is introduced in this unit. Together, they need to prepare a booklist of appropriate reading for each unit and schedule class visits to the library. The writers attempted to prepare a comprehensive reading list for students. [See BLM 1.2-1 (b) – Suggested Books for Independent Reading: Grade 10.] They contacted librarians and bookstore managers, researched booklists on the Internet, and talked to other teachers and friends. One issue with Grade 10 readers is whether they read adult books as well as Young Adult reading. In practice, each teacher, with the help of the librarian, will need to prepare a booklist that matches the books in their high school and the needs of their students and their community.
- The writers recommend Nancie Atwell's book *In the Middle* to teachers who want to read more about incorporating independent reading in their classroom.
- The teacher also needs to plan and co-ordinate activities with the person responsible for Special Education in the school, so that help is available to students who will need it.
- The teacher needs to contact parents to ask for their support of the reading program.
- Local writers may be willing to speak to high school classes about their work.
- BLM 1.2-2 contains a summary of the Grammar Expectations for Grade 10, drawn directly from *The Ontario Curriculum, Grades 9-10, English* policy document. The writers have made the assumption that the Grammar Expectations for Grades 1-9 have been met.
- By the end of this course, the teacher will have addressed the expectations outlined on BLM 1.2-2. Teachers plan and integrate mini-lessons to address these expectations. "These conventions are best learned in the context of meaningful and creative writing activities that allow students to develop the ability to think and write clearly and effectively" (*The Ontario Curriculum*, p. 6). To support this strategy, the writers have included samples of mini-lessons. [See BLMs 12-3 and 1.2-4.] These sample lessons offer a framework on which teachers may build their own lessons to meet the stated expectations and the needs of students in their particular classrooms. The writers have included references to, and examples from, a variety of texts. These texts will be used to strengthen students' own ability to use language as an effective tool for thought, expression, and communication. They should not be a source of ready made grammar exercises given to students out of context.
- The teacher reads the Individual Educational Plans of students and adapts the course for those students, according to suggested strategies.
- The teacher considers how to establish a safe, collaborative environment in the classroom to enhance student learning.
- This unit, Hold Fast to Dreams, is an example of an integrated study of poetry and a play and involves students in extending the play through script writing and recording a scene on tape. Teachers may use other poems and plays to achieve the same results.

Prior Knowledge Required

Students have developed knowledge/understanding and skills in thinking, communication, and application during Grades 1 to 9. By the end of Grade 9, students will have achieved at least a Level One on the Achievement Chart in *The Ontario Curriculum, Grades 9 and 10, English.*

Task Summary

As part of the introduction to the course, students read and discuss the course outline and expectations, and complete diagnostic assessments in language, reading, and writing. These include a speech, an informal essay about their careers as readers, and a letter to the teacher describing their personal goals for the course. After an introduction to the Independent Reading component of the course, they also choose a book for their independent reading connected to the theme "Hold Fast to Dreams" in preparation for Unit 5. Students begin a reading response journal and conference with their teacher.

Students read aloud the script of *The Melville Boys*, with effective use of voice. Students complete a variety of responses to the play. They write well-constructed paragraphs and scripts for an audio-dramatization of a new scene for the play. Groups of students prepare and tape an audio-dramatization of a script, including appropriate sound effects, theme song, or poem.

Culminating Activity

Students write and produce an audio dramatization of a scene based on the original play. This media work reflects a skilful use of dialogue, sound effects, appropriate music, and a song or poem.

Resources

Dawe, Robert, Barry Duncan, and Wendy Mathieu. *ResourceLines 9/10*. Scarborough, Ontario: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012922-4

Foster, Norm. *The Melville Boys*. Toronto, Ontario: Playwrights Canada Press, 1984. ISBN 0-88754-4524

Hahn, Harley. *Harley Hahn's Internet & Web Golden Directory: Millennium Edition*. Berkeley, California, USA: Osborne/McGraw-Hill, 1999. ISBN 0-07-2121-94-7

Koechlin, Carol and Sandi Zwaan. *Information Power Pack*. Toronto, Ontario: McGraw-Hill Ryerson Ltd., 1999. ISBN 1-55138-086-2
This book provides tools which help locate and organize information, using technology, and apply thinking skills.

Mitchell, Scott and Darren Wershler-Henry. *Internet Directory 2000: A Canadian Guide*. Scarborough, Ontario: Prentice Hall Canada Inc., 1999. ISBN 0-13-016419-4

Saliani, Dorm. *Poetry Alive: Perspectives*. Toronto, Ontario: Copp Clark Pitman. ISBN 0-7730-5147-3

Sebranek, Patrick, Verne Meyerand, and Dave Kemper. *Writers Inc.: A Student Handbook for Writing & Learning*. Wilmington, MA, USA: Health and Company, a Houghton Mifflin Company, 1996. ISBN 0-669-38812-2

Smith, Peter J. *The Harcourt Writer's Handbook*. Toronto, Ontario: Harcourt Canada Ltd., 1999. ISBN 0-03-922309-4

Smith, Peter J. *The Harcourt Writer's Handbook: Teacher's Resource*. Toronto, Ontario: Harcourt Canada Ltd., 1999. ISBN 0-03-922310-8

Tressler-Lewis. *Mastering Effective English*. Toronto, Ontario: The Copp Clark Publishing Co. Ltd., 1961. (1324)

Subtask 1: The Power of Language

Time: 70 minutes

Description

Students read the course outline and assessment plans. Students explore the impact powerful speeches have on people, their ideas, and their actions. They write a speech, concentrating on using powerful language.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations

LI1.08P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;
WR5.03P - provide documentation showing their use of the writing process (e.g., lists of genres and forms used in personal and assigned writing; lists of writing goals and next steps for improvement; notes about results of peer and teacher conferences; a writing folder with examples of strengths, weaknesses, and interests in writing);
LG1.02P - use appropriate concrete and figurative language from a variety of sources to make their speech and writing vivid, precise, and interesting to its intended audience.

Subtask Planning Notes

- The teacher prepares a course outline in accordance with the expectations of the Ministry of Education, the District School Board and the school. English Departments may decide to include a policy on plagiarism.
- In the course sequence, the Book Festival is scheduled for the last week of the semester. The teacher may prefer to hold the event earlier, depending on examination considerations and other factors.
- The teacher prepares a schedule of assignments for students and plans for assessment.
- The teacher may wish to use a favourite activity to establish a collaborative atmosphere on the first day.

Teaching/Learning Strategies

Strategies	Student Groupings
• Guided Reading • Role Playing • Writing Process	• Students working as a whole class • Students working individually • Students working in pairs

1. The teacher gives students a course outline and assessment plans and explains both. Students keep this at the front of their notebook (see BLM 1.1-1).
2. The teacher tells students that language has the power to change lives; writing, reading, speaking, and listening can make a great difference every day of our lives. The first four classes are going to focus on the power of language.
3. The teacher introduces the idea that adults and teenagers can be in situations where their words can have a great impact on their listeners. As an example, the teacher gives students a copy of Martin Luther King's speech "I Have a Dream" and reads an excerpt of the speech aloud. (If possible, use a

taped version of the speech.) The teacher asks students what powerful words are used in this speech and what else makes the speech powerful. The teacher explains how this speech inspired people to strive for equality.

4. Alternatively, the teacher could use "A Plea for our Planet" (excerpt) by David and Severn Suzuki, which Severn presented at the Rio Earth Summit in Brazil in 1992. (Available in *ResourceLines 9/10.*)
5. The teacher explains that, whether on the world stage or in private lives, speaking has the power to change people's ideas and actions. The teacher makes a list on the board as students suggest situations where speaking well can make a difference. The teacher tells students that they will write a speech, using one of the situations on the board. The teacher asks students to indicate their choice of situations listed on the board by raising their hands. Then, the teacher organizes students into pairs interested in the same situation. The pairs decide what characters could be involved in their situation. When the teacher gives a signal, students begin role playing the conversation for about five minutes. (For example, a student tries to convince the owner of a store to hire him/her for the summer.)
6. The teacher asks each student to write a speech in the role of one of the characters. The teacher provides a mini-lesson on how to write a speech, emphasizing such things as an effective introduction, a clear, organized argument, and a powerful conclusion. [See Resources.] This speech is handed in at the end of the class. [This is Initial Assignment 1.]
7. The teacher assesses each speech using the Rating Scale for Written Speech. [See BLM 1.1-2.]

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Rating Scale

- Students write a short speech, demonstrating their writing skills, particularly their use of powerful words. The teacher assesses the speeches using a rating scale. [See BLM 1.1-2.]

Adaptations

- Students who have difficulty with writing may have another student scribe for them. They may also benefit from using a computer.

Resources

Barker-Sandbrook, Judith and Neil Graham. *Thinking Through the Essay.* Toronto, Ontario: McGraw-Hill Ryerson Ltd., 1993. ISBN 0-07549066-8

"I Have a Dream" by Martin Luther King Jr. is found on pp. 165-168.

Dawe, Robert, Barry Duncan, and Wendy Mathieu. *ResourceLines 9/10.* Scarborough, Ontario: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012922-4

Writing and Writers

www.studyweb.com/grammar/comp/speeches.htm

Studyweb offers, under "Composition", suggested sites for Speeches; Essays; Journal Writing; Reports and Research Papers; Short Story; and Technical Writing; as well as other categories such as Writing for Magazines; About Editing; Publishing and Getting Published; Contests and Competitions.

Chart paper, one per group

Markers, one per group

Blackline Masters

BLM 1.1-1 – Course Outline

BLM 1.1-2 – Rating Scale for Written Speech

Subtask 2: The Power of Reading

Time: 70 minutes

Description

The teacher leads a class discussion about the importance of reading. Students reflect on their personal histories as readers and write a personal response entitled My Career as a Reader. Students maintain a reading response journal on their independent reading throughout Unit 1, 2, and 3.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing

Specific Expectations

LI1.01P - describe information, ideas, opinions, and themes in texts they have read during the year from a variety of print and electronic sources, including novels, short stories, plays, poems, magazines, reports, biographies, and manuals;

WR3.01P - use key words in questions or prompts to organize ideas, information, and evidence in written answers;

WR5.05P - use parts of speech correctly, including the participle.

Subtask Planning Notes

- The word “career” in the reading prompt has generated excellent student response over time. Words such as “history” or “autobiography” do not seem to elicit as strong a response from students.
- The teacher assesses the speech using the rating scale and records the results for each student. The teacher assesses the personal response about reading My Career as a Reader by making private notes about students’ reading skills and interests, and writing encouraging comments on the paper. After the teacher has assessed the individual work, the teacher analyses the results of the class, with reference to the Grade 10 Grammar Expectations Summary. [See BLM 1.2-2.] The teacher decides what grammar mini-lessons need to be taught and plans when to develop these and teach them. Samples lessons are provided as models. [See BLMs 1.2-3 and 1.2-4.]
- The teacher and the librarian could prepare a list of recommended books for this unit, based on what is available in the school. The librarian may decide to gather recommended books together to make student selection easier; however, browsing in a library can unearth some interesting books too.
- The teacher works closely with the teacher-librarian to select books at an appropriate reading level for these students. The teacher and the teacher-librarian contribute suggestions to the first copy of the Grade 10 Books for Independent Reading. At the end of each course, students add books and written recommendations to the booklist.
- The teacher decides how much time can be reserved for independent reading during class. Some teachers like using the first 10 to 15 minutes of class for independent reading and reading conferences. It is recommended that these students read for a portion of every class to establish reading habits.
- Some teachers may move quietly from student to student as they are reading. Others may ask individuals to come to their desk to talk. It is important not to disturb the reading of other students.
- While students are reading during each class, the teacher holds reading conferences with individual students. The conversations should involve questions about the student as a reader, as well as about the book. Most students are interested in themselves as readers and are willing to talk about their reading habits. Possible questions are the following: Where do you read? When do you read? What helps or hinders you from becoming a good reader? Why did you choose this book? Do you know anyone who has read this book? Have you read other books by the author? When is the best time for you to read? Are you enjoying the writing style? Are you finding anything difficult in this book? Are any of the characters like you? Would you encourage other people to read this book?

- At the beginning of the independent reading, the teacher calls or sends a letter to the parent/guardian, explaining the independent reading program and asking for them to encourage their teenager during the course.
- The teacher needs to keep a record of which book the student has selected, his reading progress, and the reading conferences.

Teaching/Learning Strategies

Strategies	Student Groupings
• Response Journal	• Students working individually

1. The teacher introduces the topic of reading. Why is reading important in school? Why is reading important in the world of work? Why is reading important for adults outside of their work? When do people take time to read? How are books promoted?
2. The teacher explains the culminating task of the Book Festival. The class will promote books by hosting a Book Festival near the end of the course, where students will publicize books they have enjoyed. They will read three books (one non-fiction), and prepare promotional materials for each one. Time in class will be given to do part of the reading but some of the reading must be done outside of class. The teacher provides an outline of the Independent Reading Assignment. [See BLM 1.2-1 (a) – Independent Reading Assignment and BLM 1.2-1 (b) – Suggested Books.]
3. Before students choose their first books, the teacher asks them to think back to their histories as readers. What books did they enjoy as children? Are there particular types of books that they enjoy now? The teacher points out that although many activities may interfere with time for reading nowadays, reading is so important that people have to reserve time to read in their busy lives.
4. The teacher asks each student to write a personal response entitled My Career as a Reader. Some students may become confused about this topic, but the teacher must insist, “Yes, you have had a career as a reader.” The teacher encourages students to write about one page describing their experiences as a reader.
5. After students have handed in their assignment, they may choose their first book from the library. This book can be fiction or non-fiction but must connect to the theme of the unit, Hold Fast to Dreams. Biographies and autobiographies may be a good choice for this unit. The teacher may have a list of recommended books to give to students. The teacher tells students to bring their independent reading book to class every day.
6. The teacher informs student that they will maintain a reader response journal as they read their independently chosen book. The teacher hands out the assignment sheet, Response Journal: Reading For Meaning, BLM 1.2-1 (c) and discusses the prompts for response. Students should understand that the reader response should be an integration of two elements, their opinion, and the text. The teacher should use BLM 1.2-1(d) to give students a visual representation of this concept. Students write one response each week and submit their responses for assessment on a regular basis.
7. Independent reading occurs on a regular basis during class time. See Subtask Planning Notes.
8. When students finish reading each book, they submit their reading response journal and complete a reading conference with the teacher.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Response Journal	• Anecdotal Record

- Students write a personal essay entitled My Career as a Reader. The teacher writes encouraging comments on the essay, and records information about students' reading in an anecdotal record.

Adaptations

- The teacher can adapt the topic for students who insist that they do not read. They could write about why they do not read.

Resources

Reader's Robot
http://www.tnrdlib.bc.ca/rr.html
Librarians and fellow readers recommend books which are ordered by genre. Particularly helpful is "Young Adult (12-16)" and "By and about Canadians."

Blackline Masters

BLM 1.2-2 – Grade 10 English Grammar Expectations Summary
BLM 1.2-3 – Sample Lesson on Stage Direction Terms
BLM 1.2-4 – Lesson on the Participle
BLM 1.2-1 (a) – Independent Reading Assignment
BLM 1.2-1 (b) – Suggested Books for Independent Reading: Grade 10
BLM 1.2-1 (c) – Response Journal: Reading for Meaning
BLM 1.2-1 (d) – Notes for Personal Response Writing
BLM 1.2-5 – Assignment for Book Festival Component One: Reading Response Journals

Subtask 3: The Power of Goal-Setting

Time: 70 minutes

Description

Students write a letter to the teacher, explaining their goals for the course. Students use the ARRRP Approach and/or the Grade 10 Editing and Revising Checklist to improve their first assignment, and hand the second drafts in for assessment.

Strand(s) and Expectations

Strand(s): Writing

Overall Expectations

WRV.04P - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
WRV.05P - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

WR3.02P - use a single, controlling idea and connecting words and phrases to structure a series of paragraphs (e.g., establish chronological order with words such as in the beginning, second, and finally for a short report);
WR5.04P - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;
WR5.07P - identify and correct sentence errors, including comma splices and run-on sentences;
WR5.13P - use punctuation correctly, including the semicolon (e.g., use the semicolon to join principal clauses and to separate elements in a list that contains commas).

Subtask Planning Notes

- One of the difficulties in teaching writing is ensuring that students apply what they have learned from one assignment to another. Teachers sometimes find themselves writing the same comments, time after time, on the same students' work. Using the same laminated checklist with colourful stickers to show areas needing improvement, the teacher can "flag" for students areas to watch for on future assignments. The teacher adds stickers to those items missed by the student's editing process, and removes stickers from items which have been improved. The goal of the students is to have no stickers on the checklist. They may use this checklist during their final examination.
- To prepare for this, photocopy the checklist on coloured paper so that students can find it easily and laminate it so that it can be used during the semester. Place a white label with the student's name on it at the top of the page. Buy small, attractive stickers to use to indicate to the student which items need more work. Different stickers can be used for each assignment.
- You may use a separate checklist for each assignment, but this does not give you the carryover of the laminated page with its stickers. [**Note:** Using washable markers would be great but the ink smears and rubs off laminated pages.]
- A variation is to prepare a checklist with several columns of boxes to check. Each assignment could have a column.

Teaching/Learning Strategies

Strategies	Student Groupings
• Metacognitive Reflection • Direct Teaching • Writing Process	• Students working individually

1. The teacher describes to the students what strengths and needs of the class appeared in the initial assessments and what lessons will be taught as a result.
2. The teacher emphasizes the importance of students setting their own goals for the course. The teacher uses the example of athletes who spend time visualizing their peak performance before a competition. Setting goals and visualizing yourself achieving them is a powerful motivator. If people keep a challenging goal in mind, their results will surpass those of someone with no goals.
3. The teacher may wish to provide a passage which describes how a person was motivated to succeed.
4. The teacher distributes the initial assessments. Students read the rating scale and the written comments, then write a letter to the teacher, describing their personal goals for the course. Students hand the letters in to the teacher. [The teacher reads them, copies them, and returns the originals to students with encouraging written and oral comments.]
5. The teacher reviews the stages of the writing process and emphasizes that editing and revising are important steps for improving one's final product. The teacher gives students one of The ARRRP Approach, BLM 1.3-2, or the Grade 10 Editing and Revising Checklist, BLM 1.3-1, two strategies for success, and explains how to use it to improve their writing. Students use this strategy to edit and revise their speech. [Whichever one is not introduced in this lesson could be introduced in a subsequent lesson.] If available, students could use computers to prepare their improved version. Students hand their second drafts to the teacher for assessment.
6. After they hand the assignments in, students may read their independent reading book. The teacher should encourage students to read a certain number of pages daily.
7. The teacher assesses the improved speech using the rating scale and awards it a numerical mark.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Self-Assessment • Exhibition/Demonstration	• Anecdotal Record • Rating Scale

- Students describe their goals for the course in a letter to the teacher.
- Students edit and revise their written speech using The ARRRP Approach or the Grade 10 Editing and Revising Checklist. The teacher assesses the assignment using the rating scale. [See BLM 1.1-2 – Rating Scale for Written Speech.]

Adaptations

- Students who have difficulty writing might record their thoughts on an audiotape.
- Most students will need help with the editing process. Small groups of students might enable some students to offer assistance to other.

Resources

Blackline Masters

BLM 1.3-1 – Grade 10 Editing and Revising Checklist
BLM 1.3-2 – The ARRRP Approach

Subtask 4: Guided Reading of Act One/Paragraph Responses

Time: 380 minutes

Description

With assistance and instructions by the teacher, students read and respond to Act One of the play *The Melville Boys*. They identify the thematic focus of each scene and offer responses in topic webs, short oral presentations, answers to interpretive questions, and well-constructed one-paragraph compositions. Students read poems connected thematically to each scene and explain the connection in writing. Students identify poetic devices in these poems.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

LIV.01P - read and demonstrate an understanding of a range of literary and informational texts;
WRV.02P - identify literary and informational forms suited to a variety of purposes and audiences and use the forms appropriately in their own writing, with an emphasis on stating and supporting an opinion;
WRV.04P - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
WRV.05P - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
LGV.01P - use knowledge of vocabulary and language conventions to speak, read, and write clearly, correctly, and competently for specific purposes and audiences;
LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations

LI1.04P - demonstrate understanding of a text by citing explicit information and ideas from it (e.g., create a character profile based on a character's words and actions; list key steps from a technical manual to create a quick-reference guide);
WR3.01P - use key words in questions or prompts to organize ideas, information, and evidence in written answers;
WR4.04P - consider reactions of teachers, peers, and others in revising and editing written work;
LG2.01P - use listening techniques and oral communication skills to participate in group discussions (e.g., stay on topic; contribute ideas; support opinions; build on the ideas of others; solicit and classify information; identify key ideas and supporting details; and distinguish between fact and opinion).

Subtask Planning Notes

- The teacher can divide the Scenes into short sections and put the pages of the sections on the board. Students can volunteer to read the lines of a character during a short excerpt of a scene. This way more students will have an opportunity to read. The teacher should give students time to read over their parts ahead of time.
- Students who are reluctant to read a part in the play aloud can be involved in class discussion and reporting to the class about their webs. As the lessons progress, these students can be encouraged to read a small section of the play. There may be some students who will not want to read at all. Later in the unit, they may find reading onto tape is a less daunting task.
- A particularly important speech by Loretta on page 68 highlights the theme of the unit: "Everybody's got at least one thing they've always dreamed of doing. Don't you have any dreams like that?". The teacher may wish to use this speech as a prompt for a personal response from students.
- In Act One, Scene Three, Lee reveals that he has a fatal illness. The teacher needs to treat this topic sensitively since some students may be aware of people with similar circumstances.

Teaching/Learning Strategies

Strategies	Student Groupings
• Direct Teaching • Read Aloud • Writing Process • Collaborative/Co-operative Learning	• Students working as a whole class • Students working in small groups • Students working individually

Day One

1. Students read their independent reading book for approximately ten minutes at the beginning of class. During this time, the teacher is able to have one-on-one conferences with students about their reading. [This independent reading time happens most days, but will not be repeated in the Teaching/Learning Strategies.]
2. The teacher gives students copies of the poem "Hold Fast to Dreams" (*In the Stillness is the Dancing*, p. 61). Students read the poem silently to themselves and then a student volunteer or the teacher reads it aloud. The teacher initiates a class discussion about the poem by asking the following questions:
   a) What different kind of dreams are there?
   b) Which kind of dreams do you think the poet means?
   c) Can you think of another word that means this kind of dream?
   d) Why are dreams important to people?
   e) Why is the image of a "broken-winged bird" effective in describing a person without dreams?
   f) Is the image of "a barren field/Frozen with snow" an effective way of describing a life without dreams? Why or why not?

g) What images could convey a life with dreams?
Students write answers to these questions in their notes.

3. The teacher informs students that a way to understand the term *theme* is to distinguish between the word *topic* and the word *theme*. The word *topic* describes a general idea in a work while the *theme* is "what the work says about the topic". The teacher asks students to identify the *topic* of this poem, then the *theme*. [The topic is "dreams". The theme may be expressed as "Dreams are important in life."] Students write down their answers in their notes. The teacher asks students how many agree with the poet's theme.
4. The teacher tells students that they will be reading some poems and a play. The play involves two brothers and two sisters, who have dreams for their lives. *The Melville Boys* by Norm Foster is a Canadian play that deals with many familiar issues that touch students' (and adults') lives. It expresses ideas about family, friendship, and the difficulties of making one's dreams come true.

Act One, Scene 1 (p. 1-17)

5. The teacher introduces the names of the characters of Act One, Scene One: Owen and Lee. The brothers have planned a weekend at a cottage. The teacher asks students why people like to go away on a weekend. Why would a weekend at a cottage appeal to many people? The teacher asks students to watch for what Owen and Lee are like and what reason they have for having a weekend at the cottage together.
6. The teacher puts page numbers for various sections of the scene on the board, and asks for volunteer readers. The teacher gives students time to read over the sections silently. Then the class begins reading the scene aloud with student volunteers.
7. The first few pages establish that Owen and Lee are very different characters. At the end of the scene, the teacher asks students the following questions:
   a) What kind of person is Owen?
   b) What speech or action reveals this?
   c) What kind of person is Lee?
   d) What speech or action reveals this?
   e) How is Owen different from Lee?
   f) What kind of relationship do these brothers have?
   g) What may be their dream for this weekend at the lake?
   h) How is the weekend going so far for each of them?

   Students write answers in sentences in their notes. [These questions may be answered for homework, if there is not enough time in class.]

Day Two

1. The teacher checks students' homework while students are reading their independent reading book.
2. Students share their answers to these questions in a class discussion.
3. The teacher introduces students to the idea of a topic web as a way of examining the topics and themes in the scene. The teacher informs students that they will be completing one of these for Scene Two and Three. The teacher provides a model of a topic web for Scene One and leads a class discussion about the topics, their connections with one another, and themes emerging from the scene. Students copy the sample topic web into their notes.
4. The teacher presents a mini-lesson about the structure of a paragraph: a topic sentence, sentences with supporting references from the text, and a good concluding sentence. The teacher also explains the Checklist for a Paragraph. [See BLM 1.4-1.]
5. Students write a one-paragraph answer to the following question: Do Lee and Owen have a good relationship in your opinion? Students use the Checklist for a Paragraph to improve their own work. When they are satisfied with their paragraph, they hand in their paragraph and their checklist to the teacher.
6. Students read the next scene for homework.

Day Three

1. The teacher returns the paragraphs with the checklist and written comments. Students keep the paragraphs in their notes as examples for later assignments.

Act One, Scene Two (p. 17-45)

2. The teacher begins a discussion about first impressions, using questions such as the following: Can you tell if you are going to like someone from a first impression? If so, how do you think you can tell so quickly? Sometimes, our first impressions can be wrong. The teacher gives students a copy of the poem "To the Friend I Broke Up With" to read over silently (*Poetry Alive: Perspectives*, p. 92). The teacher or a student volunteer reads the poem. The teacher reviews the term *metaphor* with students. The teacher asks students the following questions:
   a) How is life like a jigsaw puzzle?
   b) Can you think of another *metaphor* to finish the sentence "Life is____________."?
   c) Why do you think these friends did not get along?
   d) What would have to happen for their friendship to continue?
3. In Scene Two, Lee and Owen meet two sisters, Mary and Loretta. The teacher asks students to think about the relationships the four characters form as student volunteers read the scene. [The teacher may decide to stop at certain points during the scene to check if students are understanding the content.]
4. Possible questions for Scene Two are as follows:
   a) How are Mary and Loretta similar or different?
   b) What mistake does Owen make when he first meets the girls?
   c) How can you tell that Loretta's television career is not very successful yet?
   d) What sort of first impression does Loretta make on Owen? What line tells you this?
   e) What jobs do these characters have? What are their attitudes to their jobs?
   f) How can you tell that Lee does not want to go to the dance with the girls? What reason might he have?
   g) Why does Loretta decide to go to the dance with Owen and Lee?
   h) Do you think Loretta and Owen would make a good couple or are they like the pieces of a jigsaw puzzle that do not fit?

   Students record their answers in full sentences in their notes.
5. Students form into small groups to make a topic web for this scene. They record their ideas on chart paper and then post their webs on the wall. After each group presents their ideas, students individually write a well-constructed paragraph on the topic "Which character from the play would you choose as your friend and why?" These paragraphs are assessed by students using the Checklist for a Paragraph, BLM 1.4-1, and handed in for assessment by the teacher who uses the same checklist for formative assessment.

Days Four and Five

1. The teacher returns the paragraphs to students, who keep them in their notes.
2. The teacher presents the lesson on stage direction terms. [See BLM 1.2-3.]
3. The teacher introduces the phrase "carpe diem" to the class and explains its meaning (Seize the day). Students read two poems, "Living Is" and "Gather Ye Rosebuds," silently and aloud (*Poetry Alive: Perspectives*, p. 73 and p. 68). The teacher asks students the following questions:
   a) What are the advantages of living for the moment?
   b) What are the disadvantages of living for the moment?
   c) Can you name any modern songs which contain the "carpe diem" theme?

   The teacher draws students' attention to the *rhyme scheme* of each poem.

Act One, Scene Three (p. 46-79)

4. The teacher asks students to watch for the characters' attitudes to life this scene. Students read the scene aloud, stopping periodically to answer questions orally. They will write their answers in sentences in their notes when the scene is completed. Possible questions for this scene are as follows:
   a) Why does Mary think that Loretta's selfishness is a good thing? What do you think?
   b) What is Mary's dream?
   c) Why does Lee think Mary is making a mistake, waiting for her husband who left two years ago?
   d) Why does Lee tell Mary that he is dying?
   e) What *metaphor* does he use to explain what it feels like to be dying?
   f) What was Lee's dream as a teenager?
   g) What circumstances prevented him from achieving his dream?
   h) Why is Lee upset with Owen?
5. The teacher asks students to work in groups to find the topics of this scene and write their ideas on chart paper. Again, the teacher has each group post their results on the wall. The teacher has each group explain their ideas, and the connections among them until the class has heard all ideas.
6. The teacher asks students to write a well-constructed paragraph on the following topic: Compare the brothers' or the sisters' attitudes to life. [Alternative topics are the following: Compare how Mary, Loretta, and Owen react to Lee's illness; Compare the dreams of two characters. Compare the brothers' reactions to the girls.] The teacher presents a mini-lesson on writing comparison paragraphs by first defining the word "compare", which includes pointing out similarities and differences. The teacher supplies students with a Framework for Comparative Inquiry. [See BLM 1.4-2.] The teacher sets up a framework on the board and helps students develop criteria for their comparison. The teacher also demonstrates how to line up the information under each column. The teacher reminds students that their paragraph needs a topic sentence and a concluding sentence, with the comparative information in the body of the paragraph. Once students have filled in their frameworks, they have the teacher check them. Then students write their paragraph, incorporating the ideas from the framework. Students revise and edit their own work, with the help of the Checklist for a Paragraph and their previous paragraphs. Students hand the paragraphs in for assessment by the teacher using the checklist.

Day Six

1. At this point, students have written three paragraphs. The teacher gives them time to revise their paragraphs and publish their final copies using a computer. Students hand in their paragraphs for a summative mark.
2. As students finish their assignment, they may begin forming groups and choosing an excerpt of a scene for the practice audiotaping session. [See Subtask 6.]

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Checklist

- The teacher assesses three paragraphs on theme, using written comments and a checklist.

Adaptations

- Students for whom English is a second language may need more time to understand the dialogue. While students are writing their paragraphs and developing their topic webs, the teacher could be assisting these students with understanding the dialogue.

Resources

Link, Mark, ed. *In the Stillness is the Dancing*. Argus, 1972.

Dom Saliani, ed. *Poetry Alive: Perspectives*. Copp Clark Pitman Ltd., 1991.

Chart paper and marker, one per group

Blackline Masters

BLM 1.4-1 – Checklist for a Paragraph
BLM 1.4-2 – Framework for Comparative Inquiry

Subtask 5: Practice Audiotaping an Excerpt of a Scene

Time: 140 minutes

Description

In groups of five (four actors and a director/technician), students prepare for the culminating activity by taping an excerpt from Act One, Scene Two or Three. Their reading demonstrates skilful use of voice, an understanding of character and situation, and skill in the use of the taping equipment. This activity provides formative assessment for their final product.

Strand(s) and Expectations

Strand(s): Language, Media Studies

Overall Expectations

LGV.01P - use knowledge of vocabulary and language conventions to speak, read, and write clearly, correctly, and competently for specific purposes and audiences;
LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;
MDV.02P - use knowledge of a range of media forms, purposes, and audiences to create media works and explain their intended effects.

Specific Expectations

LG2.05P - rehearse with peers (with visual aids and technology, if used), study audio- and videotaped rehearsals, use voice and relaxation exercises, and make modifications in response to constructive criticism to ensure confident delivery in oral presentations;
LG2.07P - analyse their own and others' oral presentations, identifying strengths and weak-nesses and developing and carrying out plans for improvement.

Subtask Planning Notes

- The teacher needs to locate equipment and obtain tapes well ahead of time. If the English Department does not have equipment, other departments may be willing to lend theirs.
- Students may need some instruction about the use of the equipment.
- Teacher must use sensitivity in the playing of these first tapes. If the first results are poor, the teacher may choose to review the tapes with the student groups, not the whole class. Written comments could be given to the groups, to be kept for the culminating activity.

Teaching/Learning Strategies

Strategies	Student Groupings
• Technology • Read Aloud	• Students working in small groups

1. The teacher informs students that, as a way of reviewing Act One and preparing for the culminating activity, they will do a practice audiotaping of an excerpt from Act One, Scene Two or Three.
2. The teacher presents a mini-lesson about conveying emotion through tone of voice. For example, students may practise saying one word, such as "no", "oh", or "dance" in a variety of tones. Then, the teacher can choose a short speech and ask individual students to read the speech using different tones to convey different emotions.
3. Students form groups of four, and choose an excerpt. When taped, this should run for approximately five minutes. Each group has a tape, and a tape recorder, and may rehearse in different areas in or near the classroom.
4. Students practise reading the scene into the tape recorder, trying to interpret the characters and the situation with skilful use of voice and pacing.
5. Students tape the scene.
6. The teacher gives formative feedback to the group using the rubric. [See BLM 1.5-1 – Rubric for Audio-dramatization of a Scene.]

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Rubric

- The teacher provides a formative assessment of students' reading of a scene.

Adaptations

- Students who find speaking difficult may choose a small role but every student should have a chance to record a part.

Resources

Recording tape, one per group

Tape recorder, one per group

Blackline Masters

BLM 1.5-1 – Rubric for Audio-dramatization of a Scene

Subtask 6: Guided Reading of Act Two/Paragraph

Time: 70 minutes

Description

Students read Act Two of the play, focussing on the use of dialogue in the revelation of character. Students read poems connected thematically to the scenes and identify the connections, as well as poetic devices in the poems.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

LIV.01P - read and demonstrate an understanding of a range of literary and informational texts;
LIV.02P - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, magazines, and reports;
LIV.03P - identify and explain the effect of specific elements of style in a range of literary and informational texts;
WRV.03P - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;
WRV.04P - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
WRV.05P - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations

LI1.04P - demonstrate understanding of a text by citing explicit information and ideas from it (e.g., create a character profile based on a character's words and actions; list key steps from a technical manual to create a quick-reference guide);
LI1.05P - analyse the information and ideas presented in texts and make inferences based on the analysis (e.g., analyse a student-created website in order to give it an appropriate title; contrast a character's words and actions in a play to explain irony; identify the interests an author represents in an article on an environmental issue);
LI2.02P - use knowledge of elements of poetry, such as stanza forms, rhyme, rhythm, punctuation, free verse, imagery, and sound devices, to understand and interpret texts in the genre (e.g., illustrate the single image of a haiku; identify similes and metaphors in a sight poem and explain what is being compared in each example);
LI3.02P - explain how authors use stylistic devices, such as varied sentence structures, onomatopoeia, alliteration, and symbol, to communicate ideas, emotions, and information and achieve intended effects (e.g., explain how the symbolic language used in an advertisement persuades consumers to buy a product; explain how the imagery in a poem helps engage the reader's interest);
LI3.03P - explain how authors and editors use design elements in texts to clarify and reinforce meaning (e.g., explain the use of headings in a technical manual; explain the use of frames and buttons on a web page to organize content and provide direction);
LG1.02P - use appropriate concrete and figurative language from a variety of sources to make their speech and writing vivid, precise, and interesting to its intended audience;
LG1.04P - identify when it is appropriate to use slang, dialect, colloquialisms, idioms, acronyms, technical terminology, and standard Canadian English in oral and written work;
LG2.01P - use listening techniques and oral communication skills to participate in group discussions (e.g., stay on topic; contribute ideas; support opinions; build on the ideas of others; solicit and classify information; identify key ideas and supporting details; and distinguish between fact and opinion).

Subtask Planning Notes

- A possible comparison question for the final examination: Compare the two relationships, Lee/Mary and Owen/Loretta.
- The teacher may decide to have students write poems as an extension activity. There may be students who would enjoy expressing their feelings and ideas about the topics in the play in poetry. These poems could be read and assessed for a bonus mark.

Teaching/Learning Strategies

Strategies	Student Groupings
• Read Aloud • Collaborative/Co-operative Learning • Direct Teaching • Guided Writing	• Students working as a whole group • Students working in pairs • Students working in small groups • Students working individually

Act Two, Scene One (pp. 81-96)

1. The teacher gives students a copy of the concrete poem "She Loves Me" (*Poetry and Language*, p. 183). Students examine the shape of the poem and relate the shape to the theme. (How does the question mark shape relate to the topic?)
2. An alternative poem is "First Person Demonstrative" (*Poetry Alive: Perspectives*, p. 89). Students compare the speaker of the poem and Owen in a class discussion, using a comparative framework on the board to gather ideas.
3. The teacher explains to students that Owen is having second thoughts about his future marriage and is wondering if he should marry Loretta.
4. Students read the scene aloud. Students answer the following questions orally and in sentences in their notes.
   a) Why is Mary watching Lee in the boat?
   b) How can you tell that Owen is worried too, even though he says he is not?
   c) Why does Owen think Loretta would be a better wife than Patty?
   d) Why does Loretta reject Owen's proposal?

Act Two, Scene Two (pp. 97-113)

1. After students read the final scene aloud, the teacher leads a discussion with the class on the following questions:
   a) Owen is angry. Why does Lee think he is angry? Why is he angry?
   b) What complaint does Lee voice about his family?
   c) Why is Lee's illness difficult for Owen?
   d) What responsibilities does Lee expect Owen will assume?
   e) How does Owen react to Lee's request at first?
   f) What lines show that he has changed his mind?
   g) How is the relationship between Owen and Lee at the end of this scene different from their relationship in Act One?
   h) At the end of the play, what do you think is going to happen?
   Students write answers to these questions. The teacher may decide to collect these answers to assess students' ability to write clear sentence answers.
2. Depending on time and other factors, the teacher may decide to distribute copies of Dylan Thomas's poem "Do Not Go Gentle into that Good Night." (*Collected Poems, 1934-1952*, p. 159). The teacher reads the poem to the class. The following questions could stimulate a class discussion of this poem:
   a) What is the situation in the poem?
   b) What does the speaker want his father to do?
   c) What emotions do you think the speaker of the poem is experiencing?
   d) What different examples of people does he use as role models?
   e) Which stanza of the poem reminds you of Lee?
   f) Is Owen asking Lee to "rage against the dying of the light?" Why?
   Students write answers to these questions in sentences.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Rubric

- Students assesses each other's scripts using the Rubric for Dialogue, BLM 1.7-2.

Resources

Kellow, Brian and John Krisak, eds. *Poetry and Language*. Toronto, Ontario, Canada: McGraw-Hill Ryerson Ltd., 1983. ISBN 0-07-54876543

Saliani, Dom, ed. *Poetry Alive: Perspectives*. Copp Clark Pitman Ltd., 1991.

Thomas, Dylan. *Collected Poems, 1934-1952*. London, England: J. M. Dent and Sons Ltd., 1996.

Subtask 7: Developing a Script of an Audio Dramatization

Time: 300 minutes

Description

Students create a polished script for the next scene of *The Melville Boys* with instructions for sound, a theme song, or an appropriate poem. The characters in their script and the plot they develop should be consistent with the original work.

Strand(s) and Expectations

Strand(s): Writing, Language

Overall Expectations

WRV.04P - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;

WRV.05P - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;

LGV.01P - use knowledge of vocabulary and language conventions to speak, read, and write clearly, correctly, and competently for specific purposes and audiences;

MDV.01P - describe the elements, intended audiences, and production practices of a range of media forms and explain how these factors shape media works;

MDV.02P - use knowledge of a range of media forms, purposes, and audiences to create media works and explain their intended effects.

Specific Expectations

WR2.02P - consider the characteristics of the intended audience in selecting the form and developing the content for each piece of writing (e.g., list information the audience will need and identify the most appropriate way to present it; consider the audience's age, gender, and probable knowledge of the topic in writing a report);

WR5.04P - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;

MD2.01P - adapt an idea or theme from a work of literature for presentation in another media form and determine what aspects have been weakened and/or strengthened by the adaptation (e.g., recast a conflict from a novel as a debate on a television or radio talk show, a theme or images from a poem as a CD cover with liner notes).

Subtask Planning Notes

- There a number of sources of radio dramas on audiotape. One source is Soundelux Audio Publishing, who can supply Old Time Radio Dramas. One of these could be played as an example of how sound effects are used.

Teaching/Learning Strategies

Strategies	Student Groupings
• Writing Process • Conferencing	• Students working individually

1. The teacher informs students that for their culminating activity, they will each write an extension of the play. The teacher gives students a copy of the Assignment for Audio-dramatization of a Scene and explains it. [See BLM 1.7-1.] For the purposes of this assignment, their script must assume that the sisters did return. Some questions which they might consider are the following:
   a) In your opinion, why would the girls decide to return?
   b) In your opinion, which girl would more likely want to return?
   c) How do you think Lee and Owen would react?

   The teacher will assess each script using the rubric. [See BLM 1.7-2 – Rubric for Dialogue.] Then, each group of students will choose a script to dramatize on tape.
2. The teacher presents a mini-lesson about the conventions of script writing. One source of instruction is Unit 3: Script in *Language and Writing 9*, pp. 48-63. This source includes instructions about punctuation and grammar involved in script writing. [See Resources.]
3. The teacher informs students that as a means of enhancing their script, and emphasizing the ideas in it, they choose a song or a poem to complement their work. This should be read or played before (or during) the audio-dramatization. (An alternative strategy: students write a poem to complement their work.) The script should be at least three pages in length and include information about sound effects.
4. After students have written their drafts, they edit and revise their scripts and prepare a typed copy using a computer. They hand their scripts to the teacher.
5. After reading and assessing the scripts using the Rubric for Dialogue, the teacher returns them to students. [See BLM 1.7-2.] They read the scripts produced by their group and decide which one is most suitable for taping, in consultation with the teacher.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Conference • Performance Task	• Rubric

- The teacher assesses the individual scripts, using strands of the Rubric for Dialogue.

Adaptations

- The teacher needs to plan variety into this script writing period of time to ensure that students who are unable to concentrate on one task for an entire period are engaged productively. The time for independent reading could be increased during this activity.

Resources

Aker, Don and David Hodgkinson. *Language & Writing 9*. Toronto, Ontario: ITP Nelson (Canada), 1999. ISBN 0-17-618681-6

Script writing and related grammar, pp. 48-61.

Old Time Radio Dramas. Soundelux Audio Publishing. ISBN 1-55935-183-7

"The Glass Menagerie" and other radio dramas.

Blackline Masters

BLM 1.7-1 – Assignment for Audio-dramatization of a Scene
BLM 1.7-2 – Rubric for Dialogue

Subtask 8: Recording a Script of an Audio Dramatization

Time: 225 minutes

Description

Students write and produce an audio dramatization of a scene based on the original play. This media work reflects a skilful use of dialogue, sound effects, appropriate music, and a song or poem.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Language, Media Studies

Overall Expectations

LIV.01P - read and demonstrate an understanding of a range of literary and informational texts;
LGV.01P - use knowledge of vocabulary and language conventions to speak, read, and write clearly, correctly, and competently for specific purposes and audiences.

Specific Expectations

LG2.03P - plan and make oral presentations, adapting vocabulary and methods of delivery to suit audience and purpose (e.g., identify purpose; gather ideas and information; plan, create, rehearse, revise, and assess presentations such as interviews, dramatizations, and reports);
LG2.05P - rehearse with peers (with visual aids and technology, if used), study audio- and videotaped rehearsals, use voice and relaxation exercises, and make modifications in response to constructive criticism to ensure confident delivery in oral presentations;
LG2.07P - analyse their own and others' oral presentations, identifying strengths and weak-nesses and developing and carrying out plans for improvement;
MD1.02P - identify key elements and techniques used to create media works in a variety of forms (e.g., rapid editing in a television commercial; plot in a comedy; juxtaposition of colour and text in posters), and explain how these elements contribute to the theme or message;
MD2.01P - adapt an idea or theme from a work of literature for presentation in another media form and determine what aspects have been weakened and/or strengthened by the adaptation (e.g., recast a conflict from a novel as a debate on a television or radio talk show, a theme or images from a poem as a CD cover with liner notes).

Subtask Planning Notes

- Some students may want to videotape their scene. Producing a quality videotape is more difficult and time-consuming than most students realize; however, a group with prior experience with this technology may be able to complete a videotape successfully.

- Groups who finish their audio-dramatization early may use the time to work on their independent reading book or select their next book. A possible prompt for book response for this unit: Compare the dreams of a character in your book with the dreams of a character in the play *The Melville Boys*. The teacher needs to ensure that all students complete the reading of their book, hand in their reading response journals and have a conference with the teacher before choosing their next book.
- The teacher should keep a copy of the most successful audio dramatizations to use as models for future classes.

Teaching/Learning Strategies

Strategies	Student Groupings
• Collaborative/Co-operative Learning • Technology	• Students working in small groups

1. Students tape the scene, after reviewing what they learned from their practice taping of Act One, Scenes Two and Three. [See Subtask 2.]
2. Students submit their tape for summative assessment.[See BLM 1.5-1 – Rubric for Audio-dramatization of a Scene.]
3. After the assessment, the teacher may use these tapes in a variety of ways. The class will enjoy hearing the different ways students extended the play. The tapes may be played to review characters prior to the exam.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Rubric

- The teacher assesses the taped recordings of the script, using a rubric.

Adaptations

- This assignment could be adapted for students who would prefer to dramatize their scene for the class, rather than use the technology.
- For students who are unable to write a scripted scene, an alternate assignment could be to write a letter from one character to another and perform it as a dramatic monologue.

Resources

Recording tape, one per group

Tape recorder, one per group

Microphones, three per group

Blackline Masters

BLM 1.5-1 – Rubric for Audio-dramatization of a Scene

BLM 1.1-1

Course Outline

COURSE TITLE:	Grade 10 Applied English
COURSE CODE:	ENG2P
CREDIT:	1.0
MINISTRY PREREQUISITE:	Grade 9 English
POLICY DOCUMENTS:	*The Ontario Curriculum, Grades 9 and 10, English, 1999* *Program Planning and Assessment, 1999* *Ontario Secondary Schools 9 to 12 - Program Requirements, 1999*

DESCRIPTION/RATIONALE:

This course extends the range of key reading, writing, oral communication, and thinking skills that students need for success in all areas of the curriculum. Students will study novels, poems, magazines, and reports and will describe, design, and produce effective media works. An important focus will be the clear and coherent use of spoken and written language.

CURRICULUM EXPECTATIONS:

By the end of this course, students will:

Literature Studies and Reading

1. read and demonstrate an understanding of a range of literary and informational texts;
2. demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, magazines, and reports;
3. identify and explain the effect of specific elements of style in a range of literary and informational texts;

Writing

4. use a variety of print and electronic sources to gather information and explore ideas for their written work;
5. identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on stating and supporting an opinion;
6. use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;
7. revise their written work, independently and collaboratively, with a focus on support for ideas, accuracy, clarity, and coherence;
8. edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;

Language

9. use knowledge of vocabulary and language conventions to speak, read, and write clearly, correctly, and competently for specific purposes and audiences;
10. use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;

BLM 1.1-1 (Continued)

Media Studies

11. describe the elements, intended audiences, and production practices of a range of media forms and explain how these factors shape media works;
12. use knowledge of a range of media forms, purposes, and audiences to create media works and explain their intended effects.

COURSE CONTENT:

Unit 1: Hold Fast to Dreams
Unit 2: Voices
Unit 3: Diversity
Unit 4: Interactions
Unit 5: Independence

ASSESSMENT:

Term Work:		70%
Culminating Activities		30%
Presentation at Book Festival	(15%)	
Examination	(15%)	

(The Achievement Chart for English *in The Ontario Curriculum, Grades 9 and 10, English* and *Program Planning and Assessment, 1999* will guide assessment.)

RESOURCE/REFERENCE TEXTS/MATERIALS

Anthologies:	
Novel:	
Grammar:	
Poetry:	
Plays:	*The Melville Boys*
Film:	*Romeo and Juliet*

BLM 1.1-2

Rating Scale for Written Speech

LEVEL: **1** **2** **3** **4**

Criteria

1. Distinct Voice ....
2. Distinct Tone ....
3. Clarity of Expression ....
4. Fluency ....
5. Powerful Words ....
6. Effective Sentences ....
7. Spelling ....
8. Punctuation ....

BLM 1.2-1 (a)

Independent Reading Assignment

Description

During the Grade 10 English course, you will develop your skills as an independent reader in preparation for adult life. In addition to the class books, you will choose three books which relate to themes of the course. One of these books must be non-fiction, such as a biography. You will have some time in class to read but most of your reading will be done outside of class. As you read your books, you will write your ideas in a weekly reading response journal which is a way for you to explore your personal reaction to the books and the themes. You will have conferences with your teacher to talk about your ideas. At the end of this exploration, you and your fellow students will publicize the books you have read in a Book Festival for an invited audience.

Your performance at the Book Festival is one of the culminating activities of the course and is worth 15% of your final mark. The knowledge and skills you develop during the course will prepare you for this performance. Your teacher will use The Achievement Chart - Grades 9-10, English to assess your performance which consists of the following: your reading response journal, your best piece of writing from your reading response journal, three book talks, and a media display for the Book Festival.

Sequence of Activities

Unit 1 - Hold Fast to Dreams

1. Choose a book which connects with the theme of the unit Hold Fast to Dreams
2. Have your book approved by your teacher.
3. Read your book in class and for homework.
4. Write a weekly reading response journal entry about your book (about two pages in length).
5. Have a conference with your teacher to talk about your reaction to the book.

Unit 2 - Voices

1. Choose a book which connects with the theme of the unit ,Voices. Remember to consider a non-fiction book.
2. Have your book approved by your teacher.
3. Read your book in class and for homework.
4. Write a weekly reading response journal entry about your book.
5. Have a conference with your teacher to talk about your reaction to the book.

Unit 3 - Diversity

1. Choose a book, either fiction or non-fiction, which deals with the theme of the unit.
2. Have your book approved by your teacher.
3. Read your selection in class and for homework.
4. Write a weekly reading response journal entry about your reaction to the book.
5. Have a conference with your teacher to talk about your reaction to the book.

BLM 1.2-1 (a) (Continued)

Unit 4 - Interactions

During this unit you are preparing some components of your Book Festival display. These are the following: reading response journal; best piece of writing from your reading response journal; book talk; and media display publicizing books. You will have some time in Unit 5, but try to complete the first three of these components during Unit 4.

Your teacher will use the Achievement Chart - Grades 9-10, English to assess your performance on these five components. The level which you achieve will result in 15% of your final mark. The teacher will assess your dress rehearsal performance. If you improve your presentation significantly you may request another assessment at the Book Festival.

Book Festival - Component 1: Reading Response Journal

1. Choose your best piece of writing from your reading response journal and indicate your choice with a star (*). Hand your complete response journal to your teacher, who will assess it for completion and degree of understanding and thinking. The teacher will also confirm your choice of your best "piece" from your reading response journal.

Book Festival - Component 2: Best Piece of Writing from Journal

2. Edit, revise, and publish your best piece of writing from your reading response journal using a computer. This is one of the items for the Book Festival. Your teacher will assess it using the Achievement Chart - Grades 9-10, English.

Book Festival - Component 3: Book Talk

3. Prepare and present book talks about your three books for presentation at the dress rehearsal and the Book Festival

Unit 5 - Independence

Book Festival - Component 4: Media Display

4. Prepare a media display to publicize your books. This may consist of posters, illustrations, quotations, pamphlets, audiotapes, maps, costumes – whatever would attract an audience to your display.
5. Present your books in an oral presentation to a small group of your peers and your teacher in a dress rehearsal for the Book Festival.
6. Use the student and teacher comments to improve your presentations.
7. Participate in the publicity campaign for the Book Festival.
8. On the day of the Book Festival, publicize your books with enthusiasm! Your presentation consists of your reading response journal, your best piece of writing from your reading response journal, your book review, your book talks, and your media display.

BLM 1.2-1 (b)

Suggested Books for Independent Reading: Grade 10

– compiled from suggestions by students, librarians, bookstore managers, and teachers
*Canadian (where known)

FICTION

1 - BEAUTY AND THE BEAST/HOLD FAST TO DREAMS

Baker, Nancy. *A Terrible Beauty*. Gothic Vampire novels, about the "inner vampire", set in Toronto.*

Bell, William. *Crabbe*. A teenage boy struggles with alcoholism.*

Brooks, Martha. *Bone Dance*. A teenage girl from Toronto travels west and meets a boy haunted by nightmares.*

Burnard, Bonnie. *A Good House*. Three generations in the life of an ordinary small town family from the 1950s to the 1990s. 1999 Winner of the Giller Prize.*

Crutcher, Chris. *Staying Fat for Sarah Byrnes*. Male/female relationships.

Garland, Alex. *The Beach*. A *Lord of the Flies* for Generation X. Richard and his friends find a beach in Thailand where life seems ideal until conflicts with nature, armed guards, and each other create a nightmare.

Hemingway, Ernest. *The Old Man and the Sea*. An old man struggles to bring in a marlin.

Hospital, Janette Turner. *Tiger in the Tiger Pit*. The family secret explodes at a birthday party.*

Hubert, Cam. *Dreamspeaker*. An aboriginal boy seeks help from a wise elder.

Hughes, Monica. *Hunter in the Dark*. A teenage boy pursues his dream, despite his illness.*

Laurence, Margaret. *The Stone Angel*. An old woman examines her relationships in life.*

Lee, Harper. *To Kill a Mockingbird*. Jem and Scout learn about prejudice from their townsfolk and about ideals from their father.

Major, Kevin. *Hold Fast*. A teenage boy and his cousin flee an oppressive father to search for freedom and a sense of family.*

Melling, O.R. *Druid's Tune*. Fantasy. Teenagers travel to the time of the Celtic Druids.

Rawlings, K. *Harry Potter*. A teenage boy goes to a school for magicians and finds adventure.

Salinger, J.D. *Catcher in the Rye*. Holden Caulfield, isolated from his peers, seeks meaning in the adult world and his family.

Shields, Carol. *The Stone Diaries*.*

Steinbeck, John. *Of Mice and Men*. Two friends seek their dream and find a nightmare.

Westall, Robert. *The Promise*. Romance.*

BLM 1.2-1 (b) (Continued)

2 - VOICES (Controversial Issues)

Bradbury, Ray. *Fahrenheit 451*. A science fiction world where books are burned.

Grisham, John. *A Time to Kill*. A good plot and revelation of prejudice in the American south.

Huxley, Aldous. *Brave New World*. A science fiction depiction of a pleasure-loving world

Ibuse, Masuji. *Black Rain*. A Japanese writer portrays the aftermath of a nuclear bomb.

Kogawa, Joy. *Itsuka*. Naomi moves to Toronto and becomes involved in the Japanese Canadian fight for redress.*

Kogawa, Joy. *Obasan*. Naomi's childhood is torn apart by Canada's treatment of Japanese Canadian citizens during the 1940s.*

Maguire, Gregory. *I Feel Like the Morning Star*. Science fiction. Teenagers in a post-holocaust world.*

Matas, Carol. *Lisa's War*. Teenagers struggle with Nazi oppression in Denmark.

Morrissey, Donna. *Kit's Law*. A fourteen-year-old Kit Pitman in an isolated outport in Newfoundland struggles with a tragic change of circumstances and a local menace.*

Orwell, George. *1984*. Caught in a totalitarian regime, Winston Smith seeks self-expression and love.

Quinn, Daniel. *My Ishmael*. A 15-year-old girl meets a teacher who helps her examine her own culture.

Pfeffer, Susan. *Twice Taken*. A teenager girl deals with the problem of abduction.*

Reynolds, Marilyn. *Detour for Emmy*. A teenage girl struggles being a teen mother.*

Rostkowski, Margaret. *The Best Friends*. Teenagers in the time of the Vietnam War.

Swindells, Robert. *Stone Cold*. Homeless, frightened and alone, Link finds himself down-and-out in London

3 - DIVERSITY

Agiri, Laura. *The God in Flight*. Gender issues.

Badami, Anita Rau. *Tamarind Mem*. A portrait of two generations of women in an East Indian family.*

Black, Francesca. *Girl Goddess #9*.

Brown, Rosellen. *Civil Wars*. Multicultural.

Buck, Pearl. *A Pavilion of Women*. Life in China from a women's perspective.

Chambers, Aidan. *Dance on my Grave*. Gender issues.

Choy, Wayson. *The Jade Peony*. Three characters reminisce about growing up in Chinatown, Vancouver, in the late 1930s and 40s. A Trillium Book Award winner.*

Desai, Anita. *Fire on the Mountain*. Generational.

Doyle, Brian. *Angel Square*.*

Doyle, Brian. *Spud Sweetgrass*.*

Esquivel, Laura. *Like Water for Chocolate*. In Mexico, a daughter struggles with her mother's harsh expectations.

Garden, Nancy. *Good Moon Rising*. Gender issues.

Garden, Nancy. *Lark in the Morning*. Gender issues.

Gates Jr., Henry Louis. *Coloured People*. Multicultural.

Green, Bette. *Summer of My German Soldier*. Multicultural, Male/female relationships.

Hartling, Peter. *Old John*. Generational issues.

BLM 1.2-1 (b) (Continued)

Haviaras, Stratis. *Where the Tree Sings.* Greek freedom fighters struggle to defend their land.

Hesse, Hermann. *Siddhartha.* A young man seeks and finds enlightenment in India.

Highway, Tomson. *Kiss of the Fur Queen.* Two Cree brothers are torn from their life in northern Manitoba and thrust into a residential school. Both fight to survive and become artists.*

Holubitsky, Katherine. *Alone at Ninety Foot.*

Howe, James. *The Watcher.*

Huser, Glen. *Touch of the Clown.*

Khan, Ruhlsana. *Dahling, If You Luv Me, Would You Please, Please Smile.*

Kim, Helen. *The Long Season of Rain.*

Magorian, Michelle. *Goodnight Mister Tom.* Generational issues.

Major, Kevin. *Blood Red Ochre.* Male/female issues, Multicultural*.

Manioka, Lensey. *Ties that Bind, Ties that Break: a Novel.* Multicultural

Mates, Carol. *Telling.*

Miller, Isabel. *Side by Side.* Gender issues.

Naidoo, Beverley. *Journey to Jo'burg: a South African Story.* Multicultural.

Napoli, Donna Jo. *Sirena.* Male/female relationships.

Newbery, Yearling. *The Watsons Go to Birmingham.*

Patchett, Ann. *The Magician's Assistant.* Gender issues, Male/female relationships.

Potok, Chaim. *The Chosen.* Generational.

Ricci, Nino. *Lives of the Saints.* A young boy in Italy comes to terms with his mother's "crime".*

Richardson, Bill. *Batchelor Brothers' Bed and Breakfast.* The hilarious encounters among guests at a bed and breakfast in British Columbia.*

Solzhenitsyn, Alexandre. *One Day in the Life of Ivan Denisovich.* The story of one man's struggle to survive in a Russian prison.

Staples, Suzanne Fisher. *Shabanu: Daughter of the Wind.* Multicultural.

Staples, Suzannne Fisher. *Haveli.* Male/female relationships. Multicultural.

Tan, Amy. *The Joy Luck Club.* Set in modern times in California, a group of Chinese women share their stories.

Uchida, Yoshiko. *Journey to Topaz.* Multicultural, Generational.

Vassanji, M.G. *No New Land.* An Asian family from Africa immigrate to Don Mills and find themselves caught between two worlds.*

Voigt, Cynthia. *Homecoming.* Generational.

Wieler, Diana. *Ranvan: The Defender.*

BLM 1.2-1 (b) (Continued)

NON-FICTION

1 - BEAUTY AND THE BEAST/HOLD FAST TO DREAMS

autobiography, biography

Anonymous. *Go Ask Alice.* A diary of a teenage girl caught in the world of drugs.

Campbell, Maria. *Half-Breed.**

Canfield, Jack, Mark Victor Hansen, and Kimberly Kirberger. *Chicken Soup for the Teenage Soul.* A mixture of true and fictional stories on life, love, and learning.

Christopher, Matt. *On the Course with Tiger Woods.*

Epstein, Edward. *Michelle Kwan - Born to Skate.*

Freedland, Michael. *The Secret Life of Danny Kaye.* How the famous comedian made his dream come true.

Kingwell, Mark. *Dreams of Millennium: Report from a Culture on the Brink.* An analysis of our culture as we reach the millennium.*

Klein, Naomi. *No Logo.* An analysis of our world of brand names where beauty for some causes nightmare conditions for others.*

Merritt, Susan. *Her Story 11: Women from Canada's Past.**

Pipher, Mary. *Reviving Ophelia: Saving the Selves of Adolescent Girls.*

Wolf, Naomi. *The Beauty Myth.*

2 - VOICES

autobiography, biography

Demczyna, Antonina. *From East to West.* An inspiring true story of a young girl's struggle in a German prisoner-of-war factory, her marriage, and her journey to Canada.*

Frank, Anne. *The Diary of Anne Frank.* A Jewish girl, in hiding during World War II, deals with the problems of confinement, war, and growing up.

Harr, Jonathan. *A Civil Action.* The gripping story of how a lawyer discovered the crime behind a leukemia outbreak in an area of the United States.

McCourt, Frank. *Angela's Ashes.* A boy growing up in poverty in Ireland.

3 - DIVERSITY

autobiography, biography

Angelou, Maya. *I Know Why the Caged Bird Sings.*

Connelly, Karen. *Touch the Dragon. A Thai Journal.* A Canadian teenager keeps a diary during her time in Thailand.*

Miller, Orlo. *The Donnellys Must Die.* The class between a family and a community in early Ontario.*

Wong, Jan. *Red China Blues.**

BLM 1.2-1 (c)

Response Journal: Reading for Meaning

Modern reading theory emphasizes that the reader is a "meaning-maker", not an empty vessel to be filled with meaning by a teacher.
Your response journal is a place for you to explore what meaning the book has for you. Once a week, stop and reflect about your reading. Write about one page of your thoughts. Continue to write a response journal at points according to your teacher's instructions. If you need some ideas about what to write...

A. Your Reading Process
What goes on inside your mind as you read? What predictions are you making? What problems are you encountering? How do you solve these problems? What sections of the book read quickly? Why? What images remain in your mind? Are you aware of colours, sensory details? Are you enjoying the process?

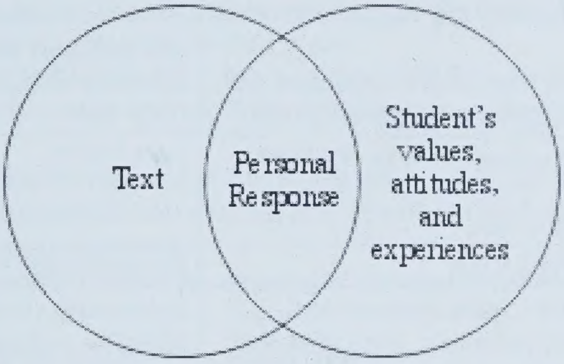
B. Kinds of Reading Satisfaction

1. Reading for Plot
    a. What short-term and long-term predictions can you make?
    b. Did a certain event change your interpretation of past events?
2. Empathizing with characters.
    c. With which characters do you empathize? Why?
3. Linking book to real life.
    d. Do situations remind you of events in your own memory bank?
    e. What areas of real life are illuminated by this book?
4. Reflection on the significance of events and behaviour (theme)
    f. What wisdom about people, the world, living, are you learning?
5. Seeing the book as art
    g. How do the parts of the book form an artistic pattern? Are you aware of patterns? Does the ending give a feeling of completion?
6. Linking the book to other books, poems, stories, movies, songs.
    h. Does your book remind you of other creative works? In what way?

BLM 1.2-1 (d)

Notes for Personal Response Writing

The Personal Response to literature is a written response that integrates reading and writing skills. The criteria that are derived from this description of the reading process describe the degrees to which readers of different abilities interpret, explore and extend meaning of the text. The criteria that are derived from the description of the writing process describe the degrees to which students integrate their values and their experience with their understanding of the text. The diagram below is a useful way to view this process.



Questions should:

- relate to the text.
- require students to make a judgement which demonstrates their values and experiences.

BLM 1.2-2

Grade 10 English Grammar Expectations Summary

ENG2D GRAMMAR	ENG2P GRAMMAR
first and third person (WR2.04D)	(WR2.03P)
appropriate level of language(WR2.04D)	
identify idioms, euphemisms, slang, dialect, acronyms, academic language, technical terms, and standard Canadian English and explain why the usage is effective in its context (LG1.01D) identify ways in which technology, other languages, and media have influenced the English language (LG1.02D)	(WR2.03P) identify when it is appropriate to use slang, dialect, colloquialisms, idioms, acronyms, and technical terminology, and standard Canadian English(LG1.04P) (LG1.01P)
footnotes or parenthetical documentation works cited (WR5.01D) punctuating quotations (WR5.13D)	(WR5.01P)
the infinitive and gerund (WR5.05D)	the participle (WR5.05)
compound- complex sentences, using prepositional, adjective and adverb phrases; infinitive, participial, and gerund phrases; and noun, adjective, and adverb clauses (WR5.06D)	compound- complex sentences, using adjective and adverb phrases and noun, adjective, and adverb clauses (WR5.06P)
active and passive verb voice (WR5.07D)	(WR5.O9P)
semicolon (WR5.11D)	(WR5.13P)
use the comma, dash, and parentheses correctly to set off non-restrictive elements in a sentence (WR5.12D)	
agreement of subject and verb, pronoun and antecedent, consistency of verb tense and voice (LG1.05D)	+ agreement of collective nouns used as subjects with their verbs (WR5.08P) (LG1.05P)
identify and correct sentence errors (LG1.06D)	(WR5.07P)

BLM 1.2-3

Sample Lesson on Stage Direction Terms

Expectations

- to identify...technical terms...and explain why the usage is effective in its context (LG1.04P)
- to identify *technical stage direction terms* in the play *The Melville Boys* and explain why the usage is effective in its context

Instructions

1. The teacher draws a diagram of a stage on the board, and has students identify orally stage direction terms which they already know. The teacher records these on the diagram.
2. Students copy the diagram and the terms in their notes.
3. Students scan the play for unfamiliar stage direction terms and lists them with the page number where they found them. They write a tentative definition beside each term, then check the meaning in a dictionary.
4. When a student has verified the meaning of a term, the teacher asks him/her to add this new term to the note on the board, and continues this until all new terms have been defined.
5. Students add the new terms to their notes.
6. As the play is read, the teacher reviews the meaning of the stage directions.

Assessment

The teacher prepares a quiz of these terms for students to write.

BLM 1.2-4

Lesson on the Participle

Expectation

- use parts of speech correctly, including the participle (WR5.05P)

Resources

The Harcourt Writer's Handbook, pp. 152-153

The Harcourt Writer's Handbook: Teacher's Resource, "Participles and Participial Phrases", p. 70

Writers Inc., 736, 737, 074,754

ResourceLines 9/10, p. 314.

Instructions

1. The teacher explains to students that they have been using participles in their writing but may not have known the term *participle*.
2. The teacher writes a definition of the term participle on the board and students copy it into their notes.
3. The teacher writes a simple sentence on the board, and asks students to suggest participles to add to it.
4. Students write their own sentences, using participles.

Assessment

The teacher gives students a passage containing participles and asks students to underline the participles which they find.

BLM 1.2-5

Assignment Sheet for Book Festival Component One: Reading Response Journals

Aim

Your reading response journals will demonstrate your understanding of your reading, your thinking about your reading, and your ability to express your ideas. Your reading skills and communication skills will develop as you practise them over the 12 weeks.

Instructions

1. Each week you will express your response to your reading in a written journal, one to two pages in length which you will hand in to your teacher for feedback.
2. Use Reading for Meaning, BLM 1.2-1 (c), if you need a prompt for your journal.
3. In your conferences with your teacher, you will share your ideas about your reading.
4. By the end of 12 weeks you will have 12 reading responses to hand in for summative assessment by the teacher.
5. You will choose your best reading response and indicate your choice with a star (*).
6. Your reading journals are included in your Book Festival presentation.

Assessment

The teacher will use the Achievement Chart – Grades 9-10 English to assess your reading response journals with particular emphasis on the final entries which should demonstrate growth from the initial ones. The criteria on the chart used for the reading journals are the following:

K1 - knowledge of texts
K2 - understanding of information, ideas, concepts and themes
K3 - understanding of relationships among ideas, concepts, and themes
K4 - understanding of the uses and effects of aesthetic elements
T1 - critical and creative thinking skills
T2 - inquiry skills
C1 - communication of ideas
A3 - application of reading strategies
A6 - making connections between experiences and ‘texts’

BLM 1.3-1

Grade 10 Editing and Revising Checklist

TITLE
☐ Is there an original title?
☐ For longer assignments, does the title page have an original title, the writer's name, the course, school, the teacher's name and the full date?

SPELLING
☐ Have I used a dictionary or a spell checker?

PUNCTUATION
☐ Have I used correct punctuation?
☐ Have I used the semicolon correctly?
☐ Have I corrected any comma splices?
☐ Have I used the comma, dash, and parentheses correctly to set off non-restrictive elements in a sentence?
☐ Have I used punctuation correctly when quoting short passages?

VOCABULARY
☐ Have I been consistent in the use of an appropriate level of language?
☐ Have I selected words and figurative language to make my writing vivid, specific, and interesting?

PRONOUNS
☐ Do pronouns agree with their antecedents?
☐ Have I selected first or third person to suit the form, purpose, and audience?
☐ Have I been consistent in the use of the first or third person?

VERBS
☐ Have I used active or passive verb voice appropriately and consistently?
☐ Do subjects agree with their verbs?
☐ Have I avoided mixing past and present tenses of verbs inappropriately?
☐ Do collective nouns used as subjects agree with their verbs?
☐ Have I used the participle correctly?
☐ Have I used infinitives and gerunds correctly?

SENTENCES
☐ Are my sentences complete?
☐ Have I eliminated any run-on sentences?
☐ Have I varied sentence structure?
☐ Is the meaning of each sentence clear?

BLM 1.3-1 (Continued)

PARAGRAPHS

☐ Is there one idea per paragraph?
☐ Are ideas adequately supported by relevant details and facts?

ORGANIZATION

☐ Are my ideas and information presented in a logical order?
☐ Have I included an introductory paragraph and a concluding paragraph?
☐ Does the introductory paragraph have a clear thesis, a device to engage the reader's interest, and an overview of the main points to be covered?
☐ Have I used connecting words and phrases to show how the thought is developed?
☐ Have I used headings when writing a report?

DOCUMENTATION

☐ Have I identified borrowed information, ideas, and quotations with footnotes or parenthetical documentation?
☐ Are quotations incorporated smoothly?
☐ Have I provided a "Works Cited" which conforms to the style recommended by my teacher?

AUDIENCE

☐ Have I considered the reactions of teachers, peers, and others in revising and editing this work?

BLM 1.3-2

The ARRRP Approach

The ARRRP Approach provides you with a means to improve the quality of your writing assignment. The word is an acronym that simplifies the revision process into five steps:

A - Add (Support for your opinions with facts, details, argument.)

R - Rearrange (Change the sequence of the sentences and the paragraph to improve coherence.)

R - Remove (Remove unnecessary words and sentences that interfere with the meaning of the piece.)

R - Rewrite (Rewrite sentences that you know to be ugly.)

P - Proofread (Check for spelling and grammatical errors. Your word-processing program may be of help here.)

In your groups read one another's work and try to make a revision suggestion for each of the five steps:

1. Suggest additions to improve the work.
2. Suggest a change in the sequence of the sentence.
3. Remove unnecessary words, phrases, sentences.
4. Rewrite sentences that are clumsy or draw a line under it to highlight it for the writer.
5. Correct spelling and grammatical errors.

Return the revised copy to the writer.

(This approach is adapted from *Bridges*.)

BLM 1.4-1

Checklist for a Paragraph

☐ Is the paragraph interesting to read?
☐ Is there a topic sentence identifying a theme in the scene?
☐ Are there sentences giving supporting references from the text?
☐ Is there a concluding sentence?
☐ Is there variety in sentence structure?
☐ Are there connecting words to show how one sentence relates to another?
☐ Is the spelling correct?
☐ Is punctuation correct?
☐ Is the paragraph indented?

BLM 1.4-2

Framework for Comparative Inquiry

Criteria	Categories		Summary (Similarities/Differences)	New Order
	A	B		

BLM 1.5-1

Rubric for Audio-dramatization of a Scene

Expectations Focus	Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding	• Character	- reflects limited understanding of the situation, own character or other characters	- reflects an understanding of main elements of own character - demonstrates limited understanding of other characters	- interprets the characters and situation accurately - reveals an understanding of other characters and the situation	- projects own character in a skilful, sensitive manner - shows insightful understanding of the situation and of other characters
Thinking/ Inquiry	• Interpretation	- shows limited focus on interpretation of the character	- acts and interacts with other characters with apparent consistency	- uses an interpretation of the character to control the portrayal	- interprets the character clearly, consistently, and believably
Communication	• Audience	- communicates with limited sense of audience and/or purpose	- shows an awareness of audience and medium through use of voice	- shows a connection with the audience through use of voice and the medium	- uses the medium and voice to make a clear connection to the audience
Application	• Voice • Use of Technology	- uses voice with limited skill: voice inaudible, monotone - shows limited understanding of audio technology; limited sound quality	- supports interpretation with audible, characteristic voice - recording demonstrates some understanding of the audio technology and the acoustical environment	- varies pitch, tone and volume to reflect interpretation of character - uses and adapts the audio technology and the environment to support students' performance	- uses pitch, tone, pacing and volume to skillfully render the character - adapts and uses the audio equipment skillfully to produce a believable media work

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 1.7-1

Assignment for Audio-dramatization

Purposes:

1. To write an audio script which extends the characters, plot and themes of the play *The Melville Boys* and uses the conventions of script writing successfully.
2. To tape an audio dramatization of the scene with appropriate sound effects and music.
3. To express the emotions of a character through tone and pace of voice.

INDIVIDUAL WORK

Plan/Create:

1. Each student plans a central conflict for the scene and considers contrasting reactions of characters.
2. Each student writes a rough draft of the audio script, using the conventions for script writing.
3. Each student edits and revises the rough draft carefully. (Read the scene out loud.)
4. Each student uses a word processor to prepare the final copy for assessment.

Assessment 1:

1. The teacher reads and assesses each script, using the rubric for dialogue.
2. Each student receives his/her assessment, which is used for a numerical mark.

GROUP WORK

Plan/Create:

1. A group of students chooses one of their scripts to dramatize, in consultation with the teacher.
2. The groups cast the parts of the scene.

Rehearse/Revise:

1. Students rehearse their parts.
2. Some revision may be necessary as students work with the script.
3. Students perform their script for the teacher for formative assessment.
4. The group decides on sound effects and music, and arranged to obtain this.
5. The group records their audio dramatization a number of times until students are pleased with their results.
6. Students give the audio tape to the teacher.

Assessment:

The teacher listens to the audio tape and assesses each performance, using the Rubric for Audio-dramatization of a Scene.

BLM 1.7-2

Rubric for Dialogue

Expectations Focus	Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding	• Character • Situation	- reflects a limited understanding of the characters - reflects limited understanding of the situation	- reflects an understanding of the characters - demonstrates a limited understanding of the situation	- interprets the characters and situation accurately - demonstrates considerable understanding of how the context shapes the characters in conversation	-dialogue shows an insightful understanding of the situation, the characters, and their motives
Thinking/ Inquiry	• Interpretation	- reflects limited sense of the character	- shows an uneven interpretation of the characters	- demonstrates a consistent interpretation of the characters	- interprets the character clearly, consistently
Communication	• Coherence	- conversation has limited connection with the text	- structure and sequence of the conversation somewhat consistent with the text	- conversation is structured to support interpretation of the characters and is integrated into the text	- conversation is organized to communicate an insightful view of the character
Application	• Writing Conventions • Proofreading	- uses required conventions with limited accuracy - limited use of proofreading skills	- uses the required conventions with some accuracy and effectiveness - moderate use of proofreading skills	- uses the important conventions accurately and effectively - consistent use of proofreading skills	- uses writing conventions skillfully - thorough use of proofreading skills

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Unit 2: Voices

Time: 24 hours
Unit Developers: Linda Neary, Janice Rideout, Angela Ferguson, Melanie Barrett, Tina-Marie Sikkema
Development Date: April 2000

Unit Description

Grade 10 students in the applied course are increasingly aware of the issues surrounding them in their daily lives. The Voices unit is designed to encourage students to find their unique voices, determine their viewpoints, and develop argumentative skills which will inspire and encourage expression that is logical, coherent, persuasive and mature. "Voices" encourages students to analyse their own and others' perspectives and to appreciate the different voices that unite to represent society's multi-layered perceptions. The unit equips students with the tools they need to present their positions persuasively in oral and written format and to clarify their own opinions about a variety of issues. "Voices" addresses Grade 10 students' growing responsibilities to establish independent opinions and take participatory roles in society's decision-making processes in order to become active members of society.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language
Overall Expectations: LIV.01P, LIV.03P, WRV.01P, WRV.02P, WRV.03P, WRV.04P, WRV.05P, LGV.01P, LGV.02P.

Subtask (Activity) Titles (Time + Sequence)

Subtask 1	Diagnostic Activity	75 minutes
Subtask 2	The Way I See Things	140 minutes
Subtask 3	The Power of Words	105 minutes
Subtask 4	Voices of Children	425 minutes
Subtask 5	Hearing Other Voices	225 minutes
Subtask 6	Speak and Be Heard – A Forum for Voices	370 minutes

Unit Planning Notes

- Before beginning this unit, teachers are advised to consult guidelines for antiracist and bias-free education to ensure awareness, sensitivity and caution in the selection and delivery of materials and issues for this unit. Teachers are advised to refer to Unit 3: Diversity, of this course profile which provides more detailed resources and suggestions for a respectful approach to controversial issues, topics, and ideas.
- It is recommended that teachers encourage their students to bring a dictionary and thesaurus to class every day or to have these readily available in the classroom.
- For all writing assignments it is imperative that students employ the writing process: brainstorming, outlining, rough work, discussion, editing, revision (BORDER). The ARRRP Approach (BLM 1.3-2) and the Grade 10 Editing and Revising Checklist (BLM 1.3-1), which are introduced in Unit 1, will assist students in the editing and revising stages of the writing process. Students are expected to submit evidence of all steps of the writing process with written assignments.
- Students are to be encouraged to word process final copies of writing assignments and the teacher should provide access to computers.

- Teachers are reminded to incorporate time for students' selection of texts and independent reading required for the course final assessment. Teachers are also advised to provide a list of books related to the theme of Voices to assist students with the selection of appropriate reading materials. Teachers should monitor student selection for appropriateness. (Unit 1 outlines the requirements for the Book Festival.)
- The teacher ensures that the school teacher-librarian is consulted about the availability of research materials and assistance in locating additional sources before beginning this unit.
- The teacher should be familiar with the computer facilities in the school before this unit begins as this unit requires the use of the Internet and also word-processing skills.

Prior Knowledge Required

- Expectations of the Grade 9 Ontario Curriculum
- sentence and paragraph structure
- standard use of Canadian English
- essay structure
- research skills
- use of documentation
- oral presentation skills
- small group skills
- computer skills
- use of the writing process

Task Summary

Students explore the web of issues that surrounds them through the examination of literature, informational texts, and media. They analyse a number of arguments to determine their effectiveness and explore their own value systems and the value systems of others. With the assistance of the teacher-librarian they use research skills to gather information to support their arguments.

Through the use of rhetorical devices and persuasive techniques, students develop their argumentative skills in both oral and written form. They voice arguments through a variety of products such as journal responses, outlines, persuasive essays, and role playing. They participate in a final task – The Town Hall Meeting.

Students continue the Independent Reading component begun in Unit 1 by reading a book dealing with a controversial issue in preparation for Unit 5. They maintain their reading response journal and conference with the teacher.

Culminating Activity

In this activity students examine local issues to produce a role play of a town or city hall meeting. Students exercise their ability to identify points of view and the diverse aspects of an issue in order to adopt the role of an individual in the community who is involved in the issue. In addition to the role play, students write a persuasive essay which demonstrates the argumentation and persuasive language skills developed throughout the unit.

Resources

Aker, Don and David Hodgkinson, eds. *Language and Writing 9*. Toronto: ITP Nelson, 1999.
ISBN 0-17-618681-6
A writing handbook.

Anderson, Neil. *Media Works*. Toronto: Oxford U. P., 1989. ISBN 0-19-540730-X
An anthology of media works.

Baker-Sandbrook, Judith and Neil Graham, eds. *Thinking Through the Essay*. Toronto: McGraw Hill, Ryerson, 1986. ISBN 0-07-549066-8
An essay writing textbook.

Baker-Sandbrook, Judith. *Essays Patterns and Perspectives*. Don Mills: Oxford U. P., 1992.
ISBN 0-19-540839-X
A collection of essays.

Borovilos, John, ed. *Breaking Through - a Canadian Literary Mosaic*. Scarborough: Prentice Hall, 1990.
ISBN 0-13-08372-0
An anthology of literature.

Borovilos, John, ed. *Images - Canada Through Literature*. Scarborough: Prentice Hall, 1999.
ISBN 0-13-255852-1
An anthology of literature.

Cheung, Mei-lin, ed. *Galaxies III*. Don Mills: Addison Wesley, 1992. ISBN 0-201--50441-3
An anthology of literature.

Close, Joanne, et al., eds. *Literature and Media 9*. Toronto: ITP Nelson, 1999. ISBN 0-17-619701-4
An anthology of literature.

Conrad, Ronald, ed. *The Act of Writing: Canadian Essays for Composition*. Toronto: McGraw Hill Ryerson, 1990. ISBN 0-07-549792-1
A writing handbook.

Crane, Ed. *SightLines 10*. Scarborough: Prentice Hall, 2000. ISBN 0-1308-2171-3
An anthology of works for Grade 10 students.

Davies, Richard and Glen Kirlkands, eds. *Discovering*. Toronto: Harcourt Brace, 1999. 0-7715-1162-0
An anthology of literature.

Davies, Richard and Glen Kirkland, eds. *Dimensions*. Toronto: Gage, 1986. ISBN 0-7715-6854-1
An anthology of literature.

Davies, Richard and Glen Kirkland, eds. *Imagining*. Toronto: Gage, 1990. ISBN 0-7715-1104-3
An anthology of literature.

Davies, Richard and Glen Kirkland, eds. *Relating*. Toronto: Gage, 1990. ISBN 0-7715-1104-3
An anthology of literature.

Dawe, Robert, Barry Duncan, and Wendy Mathieu. *Resourcelines 9/10*. Scarborough: Prentice Hall, 1999. ISBN. 0-13-012922-4
A writing textbook.

Duncan, Barry. *Mass Media and Popular Culture*. Toronto: Harcourt Brace. ISBN 7747-1262-17
A media textbook.

Geddes, Gary and Phyllis Bruce, eds. *15 Canadian Poets + 5*. Toronto: Oxford U. P., 1978.
ISBN 0-19-54-289-8
An anthology of poetry.

Hannan, Ed, et al., eds. *Perspectives Three*. Toronto: Harcourt Brace, 1992. ISBN 0-7747-1338-0
An anthology of literature.

Hilker, Douglas, et al., eds. *Transitions*. Toronto: McGraw Hill Ryerson, 1986. ISBN 0-7747-0151-X
An anthology of literature.

Hilker, Douglas and Sue Harper. *Elements of English 9*. Toronto: Harcourt Brace, 1999.
ISBN 0-7747-0575-2
An anthology of literature.

Karpinski, Eva C. and Ian Lea, eds. *Pens of Many Colours*. Toronto: Harcourt Brace, 1993.
ISBN 0-7747-3146-X

Kedves, Alice Barlow, et al., eds. *SightLines 9*. Scarborough: Prentice Hall, 1999. ISBN 0-13-012906-2
An anthology of literature.

Lvengo, Anthony. *Canadian Writers' Companion*. Scarborough: Prentice-Hall, 1996.
ISBN 0-13-443920-1
A writing handbook.

Messenger, W.E. and W.H. New, eds. *A 20th Century Anthology*. Scarborough: Prentice Hall, 1984.
ISBN 0-13-934944-8
An anthology of literature.

Parker, John F. *The Writers Workshop*. Don Mills: Addison Wesley, 1982. ISBN 0-201-05724-7
A writing textbook.

Saliani, Dom and Nova Morine, eds. *Crossroads*. Toronto: Gage, 1999. ISBN 0-7714-1324-0
An anthology of literature.

Sebrank, Patrick. *Writers Inc. Sourcebook*. DC: Health and Co., 1995. ISBN 0-669-38553-0
A writing workbook.

Sebrank, Patrick, et al. *Writers Inc*. Willmington, Mass: Great Source Education Group, 1991.
ISBN 0-669-95068-8
A writing handbook.

Sebrank, Patrick, et al. *Write Source 2000*. Wilmington, Mass: Great Source Education Group, 1989.
ISBN 0-17-618700-6
A writing handbook.

Dictionary and Thesaurus

Teacher-Librarian

Computer Lab facilities

Environmental Groups
World Wildlife Federation, Artists for the Environment, Friends of Temagami, etc.

Local Emergency Services
Police Department or Hospitals.

Local Social Agencies
Women's Shelters, Crisis Centres, Homeless Shelters, Missions, Drug Rehabilitation Centres, AA.

Subtask 1: Diagnostic Activity

Time: 75 minutes

Description

In this subtask, students perform a diagnostic activity in order to assess their ability to make persuasive arguments and to categorize supports for arguments effectively. The teacher assesses students' prior knowledge through the diagnostic writing assignment and reviews essay format with the class. Students continue the Independent Reading component begun in Unit 1, maintain their reading response journal, and conference with the teacher.

Strand(s) and Expectations

Strand(s): Writing, Language

Overall Expectations

WRV.03P - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations

WR1.03P - sort and label information and ideas; assess the relevance, accuracy, and completeness of the information and ideas; discard irrelevant material; and find additional information as needed (e.g., relate data to focus questions; verify data by consulting multiple sources; identify and reconcile inconsistencies; use a storyboard to sequence information from a narrative);

LG2.01P - use listening techniques and oral communication skills to participate in group discussions (e.g., stay on topic; contribute ideas; support opinions; build on the ideas of others; solicit and classify information; identify key ideas and supporting details; and distinguish between fact and opinion).

Subtask Planning Notes

- This activity assesses students' prior knowledge of arguments and persuasion and their ability to develop and organize effective arguments. As such, this activity demands minimal guidance from the teacher.
- BLM 2.1-1 Part A and 2.1-1 Part B can be given as a board note or made into an overhead.
- Strategies 6 through 8 of the Teaching/Learning Strategies may be optional depending upon the level of student needs for the review of persuasive writing as determined by the diagnostic activity.

Teaching/Learning Strategies

Strategies	Student Groupings
• Brainstorming • Classifying • Collaborative/Co-operative Learning	• Students working as a whole class • Students working in small groups • Students working individually

1. The teacher continues to provide the opportunity for students to read independently on a regular basis in class. The teacher reminds students that their independent reading selection should be linked to the theme of the unit. Students maintain a reading response journal. The teacher continues to monitor student progress.
2. The teacher recalls the idea of claim and support with the class.

3. The teacher writes the following statement on the board: "Homework should/should not be assigned to students on a daily basis". The teacher allows students twenty minutes to complete a persuasive response to this statement. As students write their responses, the teacher circulates and observes students' ability to write persuasively. The teacher collects the student responses for anecdotal assessment in order to determine what level of review/teaching of concepts is required.
4. The teacher provides a sample T-chart organizer listing the pros and cons of the statement. (See BLM 2.1-1 – Sample Persuasive Essay T-Chart).
5. The teacher leads a class discussion brainstorming additional arguments for the pro and con sides of the question. The teacher indicates that all ideas should be included initially and then the validity and credibility of the ideas should be analysed.
6. The teacher and students work collaboratively to develop criteria for a persuasive argument. The teacher assists the class in grouping supports and in deleting support that proves to be irrelevant once the categorizing has been completed.
7. The teacher assigns BLM 2.1-2 – Persuasive Argument. This activity, spurred by review, assesses students' prior knowledge of organizing ideas into valid and effective criteria.
8. The teacher allows time for student groups to present their criteria and support to the class.
9. The teacher provides anecdotal comments to student groups during their presentations. The focus of assessment should be on the criteria developed, the organization of ideas, and the inclusion of sufficient, coherent support.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Introduction	• Anecdotal Record

- Diagnostic assessment of persuasive essay, focussing on structure, organization and support.
- Anecdotal assessment of group activity.

Adaptations

- The teacher may wish to supply criteria for students with IEPs.
- The teacher may allow students to word process their responses in order to accommodate IEP students.

Resources

Blackline Masters

BLM 2.1-1 – Sample Persuasive Essay T-Chart

A breakdown of support for a claim and an organizational framework for the development of criteria.

BLM 2.1-2 – Persuasive Argument

An assignment sheet for a persuasive essay outline diagnostic activity.

Subtask 2: The Way I See Things

Time: 140 minutes

Description

Students read the short story "Two Fishermen" by Morley Callaghan in order to examine the terms morals, value systems, and tolerance and the idea that value systems influence perspective on issues. This subtask examines how debatable issues are classified into Political, Social, Economic, Environmental, Local, Historical, Global, and Scientific categories and how these issues affect different aspects of a student's life. It employs critical thinking skills and provides practice in organizational and analytical skills through the categorization of issues. It introduces the concept that issues are interwoven and perspectives on issues are connected to a student's individual value system.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

WRV.03P - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations

LI2.02P - select and read texts for a variety of purposes, with an emphasis on extending knowledge of the elements of literary genres and the organization of informational materials, collecting and assessing information, responding imaginatively, and relating literary experiences to personal experience (e.g., gather and evaluate information from several newspaper articles; compare the early years of a historical figure or fictional character with their own);

LI1.04P - demonstrate understanding of a text by citing explicit information and ideas from it (e.g., create a character profile based on a character's words and actions; list key steps from a technical manual to create a quick-reference guide);

LI1.05P - analyse the information and ideas presented in texts and make inferences based on the analysis (e.g., analyse a student-created website in order to give it an appropriate title; contrast a character's words and actions in a play to explain irony; identify the interests an author represents in an article on an environmental issue);

LI1.06P - use evidence from a text to support judgements about an issue (e.g., debate an issue discussed in a magazine or newspaper; debate the appropriateness of the resolution of a story);

LI1.07P - describe how readers' different values and perspectives might influence the way they respond to and interpret texts (e.g., create and share visual responses to a text and suggest reasons for similarities and differences in interpretations; choose a favourite character from a novel and give reasons for the choice; describe and give reasons for a personal interpretation of a short story);

WR1.03P - sort and label information and ideas; assess the relevance, accuracy, and completeness of the information and ideas; discard irrelevant material; and find additional information as needed (e.g., relate data to focus questions; verify data by consulting multiple sources; identify and reconcile inconsistencies; use a storyboard to sequence information from a narrative);

LG1.05P - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:
- parts of speech, including participles;
- types of sentences, including compound-complex sentences;
- components of sentences, including adjective and adverb phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG2.01P - use listening techniques and oral communication skills to participate in group discussions (e.g., stay on topic; contribute ideas; support opinions; build on the ideas of others; solicit and classify information; identify key ideas and supporting details; and distinguish between fact and opinion).

Subtask Planning Notes

- As a vehicle for response to ideas and issues raised during this unit, students keep a learning log/journal. This will be a forum for informal writing where students can establish a rapport with the teacher. This is different from the reading response journal in that it is assessed anecdotally.
- Teachers need to remind students to purchase a journal(s) (e.g., spiral type, bound, etc.). Students maintain an ongoing reading response journal as part of the Independent Reading component of the course. They also make extensive use of a learning log/journal throughout the course. Students may use separate sections of a binder for these two purposes or purchase two "journals".
- As the issues generated for student Issue Webs may be sensitive for some students, teachers are cautioned to be aware of stereotype and bias in the selection of issues, and to choose only those issues that would be appropriate to the level and background of the class.
- The teacher may provide newspapers – local, national, etc. – to help students brainstorm and identify issues.
- The teacher may direct students to watch a news program and write down topics discussed.
- The teacher may wish to substitute a different short story for "Two Fishermen". See Resources for suggested alternate texts.
- As an extension or optional activity the teacher may wish to show students "clips" from a half-hour local news program and discuss the difference between issues and human interest stories. (Using short "clips" from TV newscasts is permitted under copyright regulations.) Students then define whether the topics addressed are human interest stories or issues and categorize the issues.
- Before assigning the journal response, the teacher should teach a mini-lesson to review the use of pronouns and pronoun and antecedent agreement.

Teaching/Learning Strategies

Strategies	Student Groupings
• Brainstorming • Classifying • Collaborative/Co-operative Learning • Direct Teaching	• Students working individually • Students working in small groups • Students working as a whole class

1. The teacher writes the following definition of the term "issue" on the board: "A point in question; an important subject of debate or litigation; a controversial topic; a subject of contention, dispute or argument".
2. The teacher discusses the definition and clarifies words such as litigation, dispute, contention, etc. The teacher has students write the definition in their notebooks.
3. The teacher instructs students to individually brainstorm a list of issues that they know about in their notebooks for three to five minutes.

4. The teacher provides students with BLM 2.2-1 – Types of Issues, and discusses the definitions to ensure student understanding.
5. The teacher provides BLM 2.2-2 – The Issues Web, and has students, in small groups of three or four, discuss, compare and categorize their brainstormed list of issues under the provided headings. Students fill in the Issues Web and categorize issues under each heading.
6. The teacher provides chart paper and markers and instructs students to reproduce their Issues Web, incorporating all group members' issues under the specified headings.
7. Student groups post their completed charts around the classroom.
8. The teacher instructs students to examine peer charts and note any different classifications of issues or any listings that they would consider human interest stories. Using the issue list provided, the teacher gives additional issues for categories which are short on examples and adds any significant issues that students have not mentioned (See BLM 2.2-3 – Teacher Resource: Suggested Issues).
9. Through a guided, whole class discussion the teacher asks students to draw conclusions about the nature of issues based on their observations of the different groups' Issues Webs. The teacher leads the class to the conclusion that issues can be approached from many angles but that they have a primary base within one category. For example, Separatism is primarily a political issue but it may also be a local issue (depending on where one resides); a social issue (because it is a clash between two language groups); an historical issue (based on the rights of Canadian settlers) etc.
10. As a whole class, develop a colour coding system for each category on the Issues Web. For example, environmental issues may be green, local may be orange, etc.
11. The teacher directs students to add to the Issues Web in their notebooks, drawing from information around the room. Students decide the primary category for each issue and place colour-coded checkmarks beside the issues to indicate other applicable categories for each issue.
12. The teacher provides students with BLM 2.2-4 – Value Systems and thoroughly discusses the content of the note to ensure that students understand the terminology.
13. The teacher reads the story "Two Fishermen" by Morley Callaghan to the class. The teacher reviews the words from the word study as the story is read. The teacher discusses with students the Literature Study questions on BLM 2.2-5 – Two Fishermen Literature Study and makes connections between the note "Value Systems" and the values Michael displays in the story.
14. The teacher has students respond to the journal question from BLM 2.2-5 in their learning log/journal for homework.
15. The teacher allows a few volunteers to read their journal entries aloud and facilitates a brief class discussion in response to the question.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Observation	• Anecdotal Record

Formative

- Observation of group dynamics during small group work for learning skills.
- Anecdotal assessment of students' Issues Webs to ensure understanding of categorization and the interconnected nature of issues.
- Anecdotal assessment of students' responses to the learning log/journal question.

Adaptations

- The teacher may wish to supply the Issues Web to students who are visually impaired or who are appropriately identified in their IEP.
- The teacher may wish to use symbols to designate categories for students who have difficulty perceiving colours.

- As an enrichment activity, the teacher may wish to have one or two students recreate their completed and colour coded Issues Webs on bristol board to be posted in the classroom for the duration of the "Voices" unit.

Resources

Burke, Norah. "The Blue Bead" – short story in Kedves, Alice Barlow, et al., eds. *SightLines 9*. Scarborough: Prentice Hall, 1989. ISBN 0-13-12906-2
A short story about a young girl in India and how she discovers and cherishes a blue bead.

Callaghan, Morley. "Two Fishermen" – short story in Davies, Richard and Glen Kirkland, eds. *Discovering*. Toronto: Gage, 1980. ISBN 0-7715-1162-0

Deal, Borden. "A Taste of Melon" – short story in Davies, Richard and Glen Kirkland, eds. *Relating*. Toronto: Gage, 1990. ISBN 0-7715-1104-3
A short story dealing with the idea of owning up to one's actions.

NGO's Earth Summit 1992. The Earth Charter in Crane, ed. *SightLines 10*. Scarborough: Prentice Hall, 2000. ISBN 0-1308-2171-3

Chart Paper

Markers

Masking Tape

Blackline Masters

BLM 2.2-1 – Types of Issues
A class note on the categories that can be used to classify issues.

BLM 2.2-2 – The Issues Web
A map of categories demonstrating the connection between issues and personal value systems.

BLM 2.2-3 – Teacher Resource: Suggested Issues
A compilation of issues to be used as a teacher resource.

BLM 2.2-4 – Value Systems

BLM 2.2-5 – Two Fishermen Literature Study
Word Study and questions on the short story "Two Fishermen" by Morley Callaghan.

Subtask 3: The Power of Words

Time: 185 minutes

Description

Through the reading of a personal essay students learn about tone, rhetorical devices, types of sources, and types of supports used in persuasive writing. Students analyse an issue by reading an article defending the issue and an article refuting the issue.

Strand(s) and Expectations

Strand(s): Literature Studies, Writing, Language

Overall Expectations

LIV.03P - identify and explain the effect of specific elements of style in a range of literary and informational texts.

Specific Expectations

LI1.02P - select and read texts for a variety of purposes, with an emphasis on extending knowledge of the elements of literary genres and the organization of informational materials, collecting and assessing information, responding imaginatively, and relating literary experiences to personal experience (e.g., gather and evaluate information from several newspaper articles; compare the early years of a historical figure or fictional character with their own);

LI1.04P - demonstrate understanding of a text by citing explicit information and ideas from it (e.g., create a character profile based on a character's words and actions; list key steps from a technical manual to create a quick-reference guide);

LI1.06P - use evidence from a text to support judgements about an issue (e.g., debate an issue discussed in a magazine or newspaper; debate the appropriateness of the resolution of a story);

LI2.03P - use knowledge of elements of magazines and reports, such as editorials, regular columns, letters to the editor, advertisements, foldouts, cover art, table of contents, layout, columns, headings, and sub-headings, to understand and interpret texts in the genre (e.g., present a display illustrating the key features of a popular magazine; create a table of contents for a class magazine; use understanding of magazine layout to read articles with columns and wraparound text);

LI3.01P - explain how authors adapt diction and phrasing and use specialized vocabulary to communicate ideas, emotions, and information and achieve intended effects (e.g., compare the colloquial language of a personal letter to the formal language of a business letter; compare the technical language of a computer manual to the language in a poem about computers);

LI3.02P - explain how authors use stylistic devices, such as varied sentence structures, onomatopoeia, alliteration, and symbol, to communicate ideas, emotions, and information and achieve intended effects (e.g., explain how the symbolic language used in an advertisement persuades consumers to buy a product; explain how the imagery in a poem helps engage the reader's interest);

WR1.03P - sort and label information and ideas; assess the relevance, accuracy, and completeness of the information and ideas; discard irrelevant material; and find additional information as needed (e.g., relate data to focus questions; verify data by consulting multiple sources; identify and reconcile inconsistencies; use a storyboard to sequence information from a narrative);

WR1.04P - use the information and ideas generated to develop the content of written work (e.g., free write; create graphic organizers; do further research);

LG1.06P - recognize, describe, and correct sentence errors in oral and written language (e.g., comma splice, run-on sentence).

Subtask Planning Notes

- The teacher should approach the issue of social assistance with caution, sensitivity, and an awareness of bias and stereotyping. Teachers need to be observant of and sensitive to student reaction when discussing these issues in the classroom. Teachers are encouraged to consider alternatives to the article suggested where they consider pupil or community sensitivities may suggest such a course of action.
- The teacher should be aware of and sensitive about stereotypes, bias, and student backgrounds when selecting articles for this subtask.
- The teacher may wish to invite a guest speaker who represents an organization or agency associated with the issue discussed in the articles.
- See Resources for suggestions of alternate literature which explores current issues.
- The teacher may want to provide time in the school's computer lab for students to word process their letters both in rough and for a good copy.
- While discussing tone and physical expression, the teacher may wish to address the idea that cultures vary in their expression and interpretation of emotions.

- The teacher may wish to offer rewards (stickers, pencils, erasers, etc.) to students who are successful in the placement of types of support and who provide valid explanations for their choices in Teaching/Learning Strategy 11.

Teaching/Learning Strategies

Strategies	Student Groupings
• Advance Organizer • Guided Reading • Issue-Based Analysis • Note-Making • Retelling	• Students working as a whole class • Students working in pairs • Students working in small groups • Students working individually

1. The teacher distributes a slip of paper on which is written one of a variety of tones (e.g., serious, sarcastic, humourous, angry, sad, friendly, etc.) to pairs or small groups of students.
2. The teacher allows students a few minutes to determine how a nursery rhyme, such as "Little Miss Muffet", could be recited using the specific tone that they have been given. One student from each pair or group recites the nursery rhyme to the class. The class tries to determine what tone the presenter is using.
3. The teacher defines the word tone and asks students how they were able to determine which tone each speaker was using. Likely responses are: facial expression, body language, pitch, pauses, pace, volume, etc.
4. The teacher explains that writers use tone as a way to influence, persuade or create emotion in a reader but since they cannot use sound or physical expression they must create tone with written language.
5. The teacher provides students with BLM 2.3-1 – Rhetorical Devices, and discusses the note thoroughly to ensure students' understanding.
6. The teacher reads "Is There Life After Welfare" by Annie Downey to the class and asks students to focus on the author's tone while listening. Where careful consideration suggests the selection of an alternative reading for this purpose, new questions will have to be devised to replace BLM 2.3-2.
7. The teacher assigns BLM 2.3-2 – Is There Life After Welfare Literature Study, to students and discusses students' responses to the questions to ensure student understanding of the use of tone in persuasive writing.
8. The teacher provides students with the note BLM 2.3-3 – Backing Up Your Opinion. The teacher discusses the note to ensure student understanding.
9. On the board the teacher draws a table consisting of five rows and two columns. In the first column the teacher lists the five different types of supports (facts, statistics, quotations, experiences, ideas).
10. The teacher distributes a cue card to each student on which is written a fact, a statistic, a quotation, an experience, or an idea. The teacher should ensure equal representation for each of these types of support.
11. The teacher allows students two or three minutes to consider which type of support is on the cue card. The teacher selects individual students at random or asks for volunteers to place the cue card within the appropriate row of the table. The student must justify the placement. If a student is unsuccessful at the task, another student may assist the student. This process continues until all student cue cards are on the board.
12. The teacher furnishes students with an article on a current issue. The class reads the article aloud.
13. The teacher supplies students with BLM 2.3-4 – Analysis of an Article Framework. The teacher reads through the framework with the class and clarifies terminology to ensure students' understanding.

14. The teacher divides the class into groups of four or five. In these groups, students take 15 minutes to fill out the Analysis of an Article Framework (BLM 2.3-4) using the article read in Teaching/Learning Strategy 12.
15. Using the blackboard or an overhead transparency, the teacher facilitates the completion of the framework with the whole class.
16. The teacher leads a class discussion about the strength of the author's argument and the persuasiveness of his/her tone and support.
17. The teacher provides students with an article which presents the opposite point of view on the same issue. In pairs, students complete an Analysis of an Article Framework (BLM 2.3-4) for the new article. Student pairs submit this exercise for formative assessment.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Anecdotal Record • Checklist

Formative

- Anecdotal comments on the Analysis of an Article Framework.
- Anecdotal assessment of student use of rhetorical devices.
- Anecdotal assessment of students' responses to the literature study and students' journal responses.

Adaptations

- The teacher should provide additional class time for IEP identified and ESL students to complete the formal letter.
- The teacher should group weaker students with students who have strong reading and communication skills during the deconstruction of the articles.
- The teacher should provide words for the chosen nursery rhyme to accommodate ESL students or students who may not be familiar with it.
- The teacher should provide appropriate and necessary support for visually, learning, or physically impaired students during the group deconstruction of the articles.
- The teacher should allow physically impaired students to respond to the type of support activity from their seats.

Resources

Downey, Annie. "Is There Life After Welfare?" – article in Crane, ed. *SightLines 10*. Scarborough: Prentice Hall, 2000. ISBN 0-1308-2171-3

Kaur, Pretam. "As the Buffaloes Bathed" – short story in Crane, ed. *SightLines 10*. Scarborough: Prentice Hall, 2000. ISBN 0-1308-2171-3

Two current articles presenting opposing views on a current scientific issue.

Various magazines

Various newspapers

Blackline Masters

BLM 2.3-1 – Rhetorical Devices

A note on biased language, overstatement, understatement, the rhetorical question, repetition, irony, and allusion.

BLM 2.3-2 – Is There Life After Welfare Literature Study

Word Study and Questions on "Is There Life After Welfare".

BLM 2.3-3 – Backing Up Your Opinion

A class note outlining types of sources, qualities of trustworthy sources, and types of supports for essay writing.

BLM 2.3-4 – Analysis of An Article Framework

A framework to aid students with analyzing an article and identifying sources.

Subtask 4: Voice of Children

Time: 425 minutes

Description

Students explore the topic of childhood by reading the poem "Of Children" by Kahlil Gibran. This subtask focusses on the issues of the rights of the child and child labour. While exploring this topic students read child testimonials, summarize and analyse information, write and perform a dramatic presentation, and create an individual persuasive essay outline. Students also write sample paragraphs.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

LIV.01P - read and demonstrate an understanding of a range of literary and informational texts;

WRV.01P - use a variety of print and electronic sources to gather information and explore ideas for their written work;

WRV.02P - identify literary and informational forms suited to a variety of purposes and audiences and use the forms appropriately in their own writing, with an emphasis on stating and supporting an opinion;

WRV.03P - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

WRV.04P - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence.

Specific Expectations

LI1.04P - demonstrate understanding of a text by citing explicit information and ideas from it (e.g., create a character profile based on a character's words and actions; list key steps from a technical manual to create a quick-reference guide);

LI1.05P - analyse the information and ideas presented in texts and make inferences based on the analysis (e.g., analyse a student-created website in order to give it an appropriate title; contrast a character's words and actions in a play to explain irony; identify the interests an author represents in an article on an environmental issue);

LI1.06P - use evidence from a text to support judgements about an issue (e.g., debate an issue discussed in a magazine or newspaper; debate the appropriateness of the resolution of a story);

WR1.02P - locate and summarize information and ideas from print and electronic sources, including newspapers and magazines, reports, dictionaries, encyclopedias, vertical files, and multiple electronic databases (e.g., create a graphic organizer for data acquired from a textbook and an electronic database; chart information by subtopic; list sources of information);

WR1.04P - use the information and ideas generated to develop the content of written work (e.g., free write; create graphic organizers; do further research);
WR2.01P - demonstrate an understanding of literary and informational forms, such as personal essays, dramatizations, descriptions, poems, research reports, newspaper columns or magazine articles, and formal letters, by selecting forms appropriate to different purposes and audiences to use in their own writing (e.g., use a journal entry to explore a personal opinion; compose a formal letter to persuade a community partner to sponsor a school project; write a letter to a newspaper editor about a local issue; write a children's story for a Grade 2 class; use essay form to describe their response to a group of poems by one author);
WR5.07P - identify and correct sentence errors, including comma splices and run-on sentences;
WR5.08P - make collective nouns used as subjects agree with verbs in simple and compound sentences;
WR5.09P - use verb tense and voice (i.e., active and passive) to suit purpose and audience;
WR5.13P - use punctuation correctly, including the semicolon (e.g., use the semicolon to join principal clauses and to separate elements in a list that contains commas);
LG1.07P - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: historical and technical terms;
- capitalization: of proper nouns, and in scripts, dialogue, and poetry;
- punctuation, including semicolon;

LG2.03P - plan and make oral presentations, adapting vocabulary and methods of delivery to suit audience and purpose (e.g., identify purpose; gather ideas and information; plan, create, rehearse, revise, and assess presentations such as interviews, dramatizations, and reports);
LG2.04P - use specific examples, facial expressions and body language, emotional appeals, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;
LG2.07P - analyse their own and others' oral presentations, identifying strengths and weak-nesses and developing and carrying out plans for improvement.

Subtask Planning Notes

- The teacher should exercise caution and sensitivity in approaching this subtask. An awareness of bias, stereotype, and students' backgrounds is necessary for the discussion of the issue presented.
- The teacher should review the idea of value systems and tolerance for different ideas and values before beginning this subtask.
- The teacher may wish to have students visit Kielberger's Free the Children website to see some of the possible solutions and to initiate a discussion on hope. This discussion could initiate an in-school project to help children around the world. Students might suggest collecting School or Health Kits, linking with a pen pal, or even, as a class, initiating a campaign to make their school a sweatshop-free zone.
- On the October 27, 1999 airing of the television program *Oprah*, Craig Kielberger was a featured guest, as were many other teens whose efforts to improve the lives of children or society in general were acknowledged. This program would be a good resource.
- See Resources for alternate literature that deals with the theme of child labour.
- The teacher may provide computer lab time for students to word process the final copies of their persuasive essays.
- This may be a good opportunity to draw on students' first hand knowledge of developing nations if there are students in the class who were not born in Canada.
- As an extension, the teacher may wish to provide students with the opportunity to investigate Craig Kielberger and the work he has done. The teacher should focus on the fact that Kielberger was only twelve years old when he became an advocate for children's rights. He, as one child, made a difference for many.

- The teacher may wish to invite a guest speaker from a local agency dealing with the rights of children to give a presentation to the class or to observe the group role plays.
- When instructing the process of writing a persuasive essay, teachers should provide sample student essays for analysis and deconstruction.
- If the teacher decides to have students research the Rights of the Child on the Internet, the teacher should closely monitor students' computer use to ensure they stay on task.
- Before assigning the script-writing assignment, the teacher should teach a mini-lesson to review the correct use of punctuation and capitalization in script and dialogue writing.
- The teacher may wish to enlist the assistance of a drama teacher within the school to assist with the role play instructions and assessment.

Teaching/Learning Strategies

Strategies	Student Groupings
• Directed Reading-Thinking Activity • Discussion • Learning Log/Journal • Note-Making • Role Playing	• Students working as a whole class • Students working in small groups • Students working individually

1. The teacher writes the following passage on the board: "Know you what it means to be a child? It is to be something very different from the man of today;...it is to be so little that the elves can reach to whisper in your ear; it is to turn pumpkins into coaches, and mice into horses, lowness into loftiness, and nothing into everything, for each child has its fairy godmother in its soul." – Percy Bysshe Shelley. The teacher leads a class discussion on the meaning of the quotation and poses the question "What are the benefits of being a child?"
2. The teacher reads aloud the poem "Of Children" by Kahlil Gibran and discusses the questions on BLM 2.4-1 – "Of Children" Literature Study with the class.
3. The teacher introduces the concept that during childhood we learn responsibility, for example, doing chores around the house. The teacher leads a class discussion on a child's role within a family.
4. The teacher discusses the following topics with students:
   (a) Describe a full or part-time job you have had and explain the responsibilities that went with it.
   (b) Describe the jobs that you do at home and the responsibilities that go with them.
5. The teacher facilitates a class discussion which focusses on the topics of an allowance from parents or guardians, wages earned and hours worked, equity, and exploitation. The discussion should progress to the topic of child labour and labour laws in Canada. As a prompt, the teacher may use the question "Why does the Canadian government regulate the minimum age requirement for employment?"
6. The teacher divides the class into pairs or small groups and provides each group with a copy of "The Summary of the UN Conventions on the Rights of the Child". This can be found at www.un.org or teachers may wish to use "The Children's Bill of Rights" found at www.worldtrans.org. The class reads the summary aloud and the teacher clarifies any points of confusion that may arise.
7. The teacher provides each group with a story or article written by or about children forced into child labour in different parts of the world. The groups read and discuss their stories/articles together. (An excellent resource for this activity is Craig Kielberger's website www.freethechildren.org which has personal testimonials about child labour.) See Resources for other suggested web sites where stories can be found.
8. On chart paper, and using the knowledge they have gained from reading "The Summary of the UN Conventions on the Rights of the Child", have student groups: a) summarize the article or story; b) identify four rights of the child that are being violated in the article or story; c) explain how these

rights are being violated; and d) explain how these violations compare to conditions for children in Canada. Each group then presents its information informally to the class.

9. The teacher assigns the journal response on BLM 2.4-1 to students for homework. The teacher invites students to voluntarily read their responses during the next class.
10. The teacher provides BLM 2.4-2 – How to Do a Role Play, and discusses its content to ensure student understanding.
11. The teacher provides BLM 2.4-3 – Child Labour Role Play, assignment and allots class time for students to prepare their scripts and practise their role plays. Using BLM 2.4-4 – Role Play Observation Checklist, students peer evaluate one group member using the section titled "Before Role Playing".
12. Students perform their role plays and are evaluated by the other groups using the section in BLM 2.4-4 – Role Play Observation Checklist, titled During the Role Play.
13. The teacher instructs students on the structure of an essay using BLM 2.4-5 – Essay Structure and discusses the note to ensure student understanding.
14. The teacher instructs students on the process of writing a persuasive essay using BLM 2.4-6 – Writing a Persuasive Essay.
15. The teacher assigns students an introductory paragraph and one supporting paragraph that will be submitted for formative assessment (see BLM 2.4-7 – Child Labour Persuasive Essay). The teacher provides BLM 2.4-8 – Outline for a Persuasive Essay to assist students in writing an outline. Students are reminded to use the information gathered from informal oral presentations, articles and testimonials read in class, and the role plays performed in class in their outlines.
16. The teacher stresses to students the need for a formal tone and persuasive language.
17. Students edit and revise rough drafts independently and collaboratively to ensure clarity and sufficient support. The teacher provides students with a copy of BLM 2.6-10 – Persuasive Essay Assessment Rubric (Subtask 6) to assist them with the writing of their essays. The teacher encourages students to assess their own paragraphs using this rubric.
18. Students submit their outlines and paragraphs for assessment. The teacher assesses the writing formatively using BLM 2.4-9 – Rating Scale for Persuasive Essay. The teacher assesses the persuasive paragraphs outline summatively using BLM 2.4-10 – Persuasive Essay Outline Rating Scale.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Essay • Classroom Presentation • Performance Task	• Anecdotal Record • Checklist • Rating Scale • Rubric

Formative

- The teacher and students assess the group role play using an observation checklist and anecdotal comments.
- The teacher assesses students' responses to the literature study with anecdotal comments.
- The teacher assesses group scripts anecdotally for relevant content and use of persuasive language.
- Students assess their own persuasive paragraph using the Essay Assessment Rubric.

Summative

- The teacher assesses the persuasive essay for structure, argument, support, and effective use of persuasive language using a rating scale.
- The teacher assesses the persuasive essay outline using a rating scale.

Adaptations

- The teacher may wish to allow students to video record their role plays instead of performing them in front of the class.
- Seat hearing and visually impaired students close to the front during the role plays in order to facilitate their evaluation of other groups.
- Anecdotally assess student outlines before they complete the paragraphs to provide additional support for IEP students.
- The teacher should make any necessary modifications to assist physically impaired students with the role play assignment.

Resources

Casa-Alianza
http://www.casa-alianza.org/EN/index.shtml

Changemakers
http://www.changemakers.net/journal/archive.cfm

Craig Kielberger - Free the Children
http://www.freethechildren.org

Gibram, Kahlil. "Of Children" - poem in Crane, ed. *Sightlines 10*. Scarborough: Prentice Hall, 2000.
ISBN 0-1308-2171-3
Gibram expresses the belief that children need to be guided and nurtured but not controlled.

Grady, Wayne. "Children at Work." Scarborough: Prentice Hall, 1996. *Equinox*, July 1998

Kogawa, Joy. "What do I Remember About the Evacuation" – poem in Borovilos, John, ed. *Breaking Through: A Canadian Literary Mosaic*. Scarborough: Prentice Hall, 1990. ISBN 0-130830720
Kogawa recounts the abuse of human rights experienced by Japanese Canadians who were interned during WWII.

Landsberg, Michele. "West Must Confront Anonymous Misery of the World's Children" – an article in Conrad, Ronald, ed. *The Act of Writing: Canadian Essays for Composition*. Toronto: McGraw Hill Ryerson, 1980. ISBN 0-0754979201

Chart paper and markers

Masking tape

Blackline Masters

BLM 2.4-1 – "Of Children" Literature Study
Word Study and questions on the poem "Of Children" by Kahlil Gibran.

BLM 2.4-2 – How to Do a Role Play
A class note on steps needed in a role play

BLM 2.4-3 – Child Labour Role Play

BLM 2.4-4 – Role Play Observation Checklist
A teacher or peer checklist to be used during class role plays.

BLM 2.4-5 – Essay Structure
A class note on the structure of an essay.

BLM 2.4-6 – Writing a Persuasive Essay
A class note on the process of writing a persuasive essay.

BLM 2.4-7 – Child Labour Persuasive Essay

BLM 2.4-8 – Outline for a Persuasive Essay
A framework to assist students in creating an outline for a persuasive essay.

BLM 2.4-9 – Rating Scale for Persuasive Essay
A teacher rating scale for the assessment of a persuasive essay.
BLM 2.4-10 – Persuasive Essay Outline Rating Scale
This rating scale is for teacher evaluation of student outlines.
BLM 2.6-10 – Persuasive Essay Assessment Rubric

Subtask 5: Hearing Other Voices

Time: 225 minutes

Description

In this activity students examine local issues to produce a role play of a town or city hall meeting. Students exercise their ability to identify points of view and the diverse aspects of an issue in order to adopt the role of an individual in the community who is involved in the issue. In addition to the role play, students write a persuasive essay which demonstrates the argumentation and persuasive language skills developed throughout the unit.

Strand(s) and Expectations

Strand(s): Language, Writing

Overall Expectations

WRV.01P - use a variety of print and electronic sources to gather information and explore ideas for their written work.

Specific Expectations

LI1.05P - analyse the information and ideas presented in texts and make inferences based on the analysis (e.g., analyse a student-created website in order to give it an appropriate title; contrast a character's words and actions in a play to explain irony; identify the interests an author represents in an article on an environmental issue);

LI1.06P - use evidence from a text to support judgements about an issue (e.g., debate an issue discussed in a magazine or newspaper; debate the appropriateness of the resolution of a story);

WR1.02P - locate and summarize information and ideas from print and electronic sources, including newspapers and magazines, reports, dictionaries, encyclopedias, vertical files, and multiple electronic databases (e.g., create a graphic organizer for data acquired from a textbook and an electronic database; chart information by subtopic; list sources of information);

WR1.03P - sort and label information and ideas; assess the relevance, accuracy, and completeness of the information and ideas; discard irrelevant material; and find additional information as needed (e.g., relate data to focus questions; verify data by consulting multiple sources; identify and reconcile inconsistencies; use a storyboard to sequence information from a narrative);

WR1.04P - use the information and ideas generated to develop the content of written work (e.g., free write; create graphic organizers; do further research);

WR5.01P - identify borrowed information, ideas, and quotations and use a variety of techniques to incorporate them smoothly into written work and research projects (e.g., write an introduction to set up a quotation; use transition words to link information from different sources; create a bibliography to identify reference materials consulted).

Subtask Planning Notes

- The teacher should be aware of language and bias in song lyrics and use caution in selecting appropriate materials.
- The teacher may wish to provide time in the computer lab for students to word process the good copies of their letters.
- The teacher may wish to choose one or two letters to submit to the school newsletter or a community paper.
- The teacher can extend this activity by having students choose one of the issues presented in the student letters and have students develop and implement a community action plan for resolving the problem. For example, if students are concerned with the pollution of a local water system, have them organize a clean-up day by enlisting the help of members of the community.
- Before students begin the editing process of their letters, the teacher should teach a mini-lesson to review the use of a dictionary, thesaurus, and word-processing language tools in the use of vocabulary selection and the correction of spelling errors.
- The teacher may wish to assign environmental issues to students depending on the availability of resources in the school library.
- Any student use of Internet for researching local environmental issues should be monitored closely to ensure students remain on task.
- The teacher may initiate this subtask by reading some specified literature that has an environmental theme. See Resources for suggestions.
- The teacher may wish to invite a representative from an environmental organization to speak to the class about local environmental issues.
- The teacher should consult the teacher-librarian about the availability of resources and suggestions of specific publications concerned with environmental issues before beginning this subtask.

Teaching/Learning Strategies

Strategies	Student Groupings
• Issued-Based Analysis • Problem-Solving Strategies • Read Aloud • Research	• Students working as a whole class • Students working in small groups • Students working individually

1. The teacher presents students with various songs which focus on environmental issues (See Resources for song suggestions). Students refer to their Issues Web (See BLM 2.2-2) to identify the issue which appears in each of these songs and how these issues can be classified.
2. The teacher instructs students to brainstorm a list of local environmental issues. The teacher records student responses on the blackboard. Students copy the completed list into their notebooks.
3. The teacher reads “Healing the Planet” by Helen Caldicott to the class and discusses the word study and comprehension questions on BLM 2.5-1 – “Healing the Planet” Literature Study. The teacher leads a discussion on the environmental concerns currently facing students’ local environments.
4. The teacher supplies students with BLM 2.5-2. The teacher reads the assignment aloud to the class and clarifies any points of confusion.
5. The teacher reviews research skills and the use of credible sources with the class.
6. The teacher divides the class into groups of three or four. Each group chooses a topic. The teacher ensures that no topic is used more than once.
7. Students complete the assignment following the steps outlined on BLM 2.5-2. The teacher may provide students with local and other periodical publications to assist with their research. This could be done with the assistance of the teacher-librarian. Students work in their groups to collect and organize their research

8. The teacher assesses the format of the Works Cited list using BLM 2.5-3 – Rating Scale for a Works Cited Format.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Rating Scale • Checklist

Summative

- The Works Cited list is assessed for format using a rating scale.

Formative

- Anecdotal feedback on T-Chart

Adaptations

- The teacher may wish to allow students to tape the reading of their letters to accommodate speech impaired, ESL, or specifically designated IEP students.
- The teacher may wish to assist identified students with brainstorming.
- The teacher should make necessary modifications for visually, hearing, and physically impaired students during the group research stage of this subtask.

Resources

Aird, Leet Paul. "The King and the Royal Trees - An Ecological Fable" – story in Crane, ed. *SightLines 10*. Scarborough: Prentice Hall, 2000. ISBN 0-1308-2171-3

Caldicott, Helen. "Healing the Planet" – essay in Hilker and Duncan, et al., eds. *Transitions*. Toronto: Harcourt Brace, 1996. ISBN 0-7747-0151-x
An essay speaking in favour of environmental protection.

Chapman, Tracy. "Rape of the World" – song on *New Beginnings*.
A song about Mother Earth and the environmental destruction that has occurred.

Cimon, Anne. "Montreal Trees" – poem in Borovilos, John, ed. *Images: Canada Through Literature*. Scarborough: Prentice Hall, 1996. ISBN 0-13-255852-1

Cockburn, Bruce. "If a Tree Falls (Does Anybody Hear?)" – song on *Stealing Fire*.
A song about the issue of deforestation.

Dumont, Marilyn. "Not Just a Platform for My Dance" – poem in Crane, ed. *SightLines 10*. Scarborough: Prentice Hall, 2000. ISBN 0-1308-2171-3

Fitch, Sheree. "Westray Diary" – article in Crane, ed. *SightLines 10*. Scarborough: Prentice Hall, 2000. ISBN 0-1308-2171-3
Fitch explores the feelings experienced the day of the Westray mining disaster.

Jones, Frank. "Regular Guy Becomes a Champion" – essay in Hilker and Duncan, et al., eds. *Transitions*. Toronto: Harcourt Brace, 1992. ISBN 0-7747-0151-x

Newman, Peter C. "Trees are a Renewable Resource but Forests are Not" – essay in Borovilos, John, ed. *Images: Canada Through Literature*. Scarborough: Prentice Hall, 1996. ISBN 0-13-255852-1

O'Connor, Sinead. "Famine" – song on *Universal Mother*.
A song about the potato famine in Ireland.

U2. "Red Hill Mining Town" – song on *The Joshua Tree*.
A song about coal mining.

Various periodical publications
Local Publications, *The Globe and Mail, The National Post, The Toronto Star, The Canadian Geographic, Equinox, The National Geographic.*

Access to the Internet
Opportunity to research environmental issues.

Blackline Masters
BLM 2.5-1 – "Healing the Planet" Literature Study
BLM 2.5-2 – Assignment: Local Environmental Issues Data Collection
BLM 2.5-3 – Rating Scale for a Works Cited Format

Subtask 6: Speak and Be Heard - A Forum for Voices

Time: 370 minutes

Description

In this activity students examine local issues to produce a role play of a town or city hall meeting. Students exercise their ability to identify points of view and the diverse aspects of an issue in order to adopt the role of an individual in the community who is involved in the issue. In addition to the role play, students write a persuasive essay which demonstrates the argumentation and persuasive language skills developed throughout the unit.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations
LIV.02P - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, magazines, and reports;
WRV.03P - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;
WRV.04P - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations
WR1.01P - consider potential topics and develop research plans by asking questions and identifying information needs (e.g., create and rank focus questions; identify key words and electronic search terms to narrow a topic; connect possible topics and sources of information);
WR1.03P - sort and label information and ideas; assess the relevance, accuracy, and completeness of the information and ideas; discard irrelevant material; and find additional information as needed (e.g., relate data to focus questions; verify data by consulting multiple sources; identify and reconcile inconsistencies; use a storyboard to sequence information from a narrative);
WR2.02P - consider the characteristics of the intended audience in selecting the form and developing the content for each piece of writing (e.g., list information the audience will need and identify the most appropriate way to present it; consider the audience's age, gender, and probable knowledge of the topic in writing a report);

WR2.03P - select first or third person and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use the first-person singular to compare their own views with those in a text; use the third-person singular to summarize information from an encyclopedia; use formal language in a letter to the editor);
WR3.03P - provide an introduction, body, and conclusion to present information sequentially, support an opinion, or develop an argument in reports and short essays;
WR4.02P - revise drafts to ensure consistency in the use of first or third person and use of an appropriate level of language;
WR5.03P - provide documentation showing their use of the writing process (e.g., lists of genres and forms used in personal and assigned writing; lists of writing goals and next steps for improvement; notes about results of peer and teacher conferences; a writing folder with examples of strengths, weaknesses, and interests in writing);
LG1.03P - modify their vocabulary and phrasing in oral and written work to suit specific informal and formal situations (e.g., adapt a discussion with a friend to suit the requirements of a simulated job interview);
LG2.01P - use listening techniques and oral communication skills to participate in group discussions (e.g., stay on topic; contribute ideas; support opinions; build on the ideas of others; solicit and classify information; identify key ideas and supporting details; and distinguish between fact and opinion);
LG2.03P - plan and make oral presentations, adapting vocabulary and methods of delivery to suit audience and purpose (e.g., identify purpose; gather ideas and information; plan, create, rehearse, revise, and assess presentations such as interviews, dramatizations, and reports);
LG2.04P - use specific examples, facial expressions and body language, emotional appeals, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;
LG2.07P - analyse their own and others' oral presentations, identifying strengths and weak-nesses and developing and carrying out plans for improvement.

Subtask Planning Notes

- The teacher may want to begin this subtask by reading an article from a local newspaper discussing a current community issue or by sharing a specific piece of literature that deals with a local issue with the class.
- The teacher should be aware of the personal connection some students may make with the issue selected for the town hall meeting and be sensitive to students' needs as they arise.
- The teacher may wish to show a video clip which illustrates a Town or City Hall meeting to establish a background for students.
- The teacher may wish (depending on the local community) to deal solely with school related issues to ensure primary research can be completed.
- As students prepare their Town or City Hall meeting, the teacher should observe groups to ensure that each group has chosen community members who will role-play both sides of the issue.
- The teacher may wish to find out about a recent Town or City Hall meeting in the local area to share with the class.
- The teacher may wish to organize a school trip to a local Town or City Hall meeting to establish a background for students or invite a member of municipal government to speak to students in the classroom.
- Prior to the town hall activity, the teacher should teach a mini-lesson to review the appropriate selection of voice for both oral and written assignments to ensure a first person consistency in students' role plays and third person consistency in the formal essay.
- Any student use of the Internet for research should be closely monitored to ensure students remain on task.

Teaching/Learning Strategies

Strategies	Student Groupings
• Advance Organizer • Community Involvement • Role Playing • Interview	• Students working individually • Students working in small groups • Students working as a whole class

1. The teacher poses the question: "What are some issues of concern in our local community?" Students brainstorm a list of local issues and the teacher records this list on the board or on an overhead transparency for students to copy in their notebooks. The teacher advises students to refer to their Issues Webs (see BLM 2.2-2) for suggestions.
2. During a full class discussion, the teacher selects one of the local issues and brainstorms a list of people affected by, concerned with or involved in this issue and what their concerns and attitudes would be. The teacher provides BLM 2.6-1 – A Local Issue: Who is Concerned and Why? as an example of an appropriate list.
3. The teacher discusses interview expectations and protocol such as being prepared, being on time, speaking clearly, formal language and attire, professionalism, etc. The teacher distributes BLM 2.6-2 – Conducting An Interview to each student.
4. The teacher instructs the class on the structure, purpose and forum of a Town or City Hall meeting using BLM 2.6-3 – A Town or City Hall Meeting.
5. The teacher divides students into groups and assigns BLM 2.6-4 – A Town or City Hall Meeting Role Play Assignment.
6. The teacher recalls expectations for a role play (see BLM 2.4-4 – Role Play Observation Checklist).
7. The teacher allows students the time needed to organize and prepare for their Town or City Hall meeting presentation and sets a town or city hall meeting date and agenda.
8. The teacher distributes BLM 2.6-5 – Role Play Peer Assessment, which students will complete as they observe their peers on the presentation day.
9. The teacher also provides BLM 2.6-6 – Student Recorder of Issues - Pros and Cons, to be completed by students as they view their peers' performances. The teacher instructs students that BLM 2.6-6 – Student Recorder of Issues - Pros and Cons, is to be used as a resource for a persuasive essay.
10. The teacher summatively assesses the performances using BLM 2.6-7 – Role Play Rating Scale.
11. The teacher collects BLM 2.6-5 – Role Play Peer Assessment, checklists for assessment purposes.
12. The teacher introduces BLM 2.6-8 – The Mayor's View and assigns the persuasive essay.
13. The teacher allows time for students to complete the writing process including peer editing. Students use BLM 2.6-9 – Editing Skills - Peer Checklist. The teacher provides computer access for students in order for good copies to be word-processed.
14. The teacher collects students' persuasive essays for summative evaluation using BLM 2.6-10 – Persuasive Essay Assessment Rubric.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Classroom Presentation • Essay • Observation	• Checklist • Rating Scale • Rubric

Summative

- Role Play - Peer Assessment Checklist
- Role Play - Rating Scale
- Persuasive Essay Assessment Rubric

Adaptations

- The teacher should allow additional time for some students to complete the essay.
- The teacher may wish to invite interview subjects to the school to accommodate physically impaired students who may not be able to make other arrangements.

Resources

The Canadian Pulp and Paper Association 1993. *A Forest for All – Kit.*
Marwil Communications Inc. 1-416-466-2617
A simulation activity for grades 7-12 on a town hall meeting. It also includes a radio script and videotape.

Overhead projector, transparencies, markers

Blackline Masters

BLM 2.6-1 – A Local Issue: Who is Concerned and Why?
An exemplar for students to follow when planning their role plays.

BLM 2.6-2 – Conducting an Interview
A script designed to assist students with an interview.

BLM 2.6-3 – A Town or City Hall Meeting
A class note on the running of a town or city hall meeting.

BLM 2.6-4 – A Town or City Hall Meeting Role Play Assignment
An assignment sheet for students outlining requirements needed for the culminating activity.

BLM 2.6-5 – Role Play Peer Assessment
A checklist for peers to assess role plays.

BLM 2.6-6 – Student Recorder of Issues - Pros and Cons
A framework for students to use when listening to peer role plays.

BLM 2.6-7 – Role-Play Rating Scale
A rating scale for assessment of student role plays.

BLM 2.6-8 – The Mayor's View
A writing assignment where students take on the persona of the mayor and write a persuasive essay.

BLM 2.6-9 – Editing Skills - Peer Checklist
A checklist for editors.

BLM 2.6-10 – Persuasive Essay Assessment Rubric
An assessment rubric for a persuasive essay.

BLM 2.1-1

Sample Persuasive Essay T-Chart

PART A: T-Chart

Thesis (claim): Homework should (or should not) be assigned to students on a daily basis.

PROS	CONS
1. It provides a review for the day's lessons.	1. If all teachers assign homework on a daily basis students will have a heavy workload.
2. It develops proper work habits.	2. It cuts down on the time when students could be employed.
3. It encourages self-discipline.	3. It adds to students' stress levels.
4. It keeps students busy so they do not get into trouble.	4. It could lead to poor sleep habits.
5. It saves time in class for classroom activities.	5. It cuts down on students' leisure time with family and friends.
6. It provides an opportunity for independent learning.	6. Completion of homework can be too difficult without teacher assistance.
7.	7.
8.	8.

PART B: Organizer

CRITERIA - PROS	CRITERIA - CONS
1.	1.
2.	2.
3.	3.

BLM 2.1-2

Persuasive Argument

Working in groups of three, choose a topic from the following list:

A. School uniforms should/should not be mandatory.
B. Food and drinks should/should not be allowed in classrooms.
C. Students should/should not be allowed to wear hats in school.

Steps to follow:

PART A:

1. Discuss the topic with your group members.
2. On chart paper, make a T-chart that lists the pros (should) and cons (should not) of your chosen topic. Follow the sample discussed in class.
3. Organize your ideas and develop criteria from your T-chart. List your criteria in order of validity and strength.

BLM 2.2-1

Types of Issues

HISTORICAL:
Issues that develop over a period of time or an issue relevant during a specific time period.

- Some examples are First Nations' land rights, a woman's right to vote, Confederation, etc.

SOCIAL:
Issues concerned with how human beings get along or with specific groups of human beings; of or relating to society and its organization.

- Some examples are homelessness, teen pregnancy, poverty, etc.

POLITICAL:
Issues concerning the governing of a society whether it be at a municipal, provincial, or federal level.

- Some examples are gun laws, Separatism, the Young Offender's Act, etc.

GLOBAL:
Issues concerning the whole world and how it works.

- Some examples are nuclear warfare, UN Peacekeeping, the regulation of international waters, etc.

LOCAL:
Issues decided at a municipal or community level (towns, cities, villages, etc.)

- Some examples are waste disposal, parking, zoning by-laws, etc.

ENVIRONMENTAL:
Issues about our environmental surroundings (animals, water, forests, air, etc.).

- Some examples are clearcutting, pollution, greenhouse effect, etc.

SCIENTIFIC:
Issues about scientific studies and discoveries.

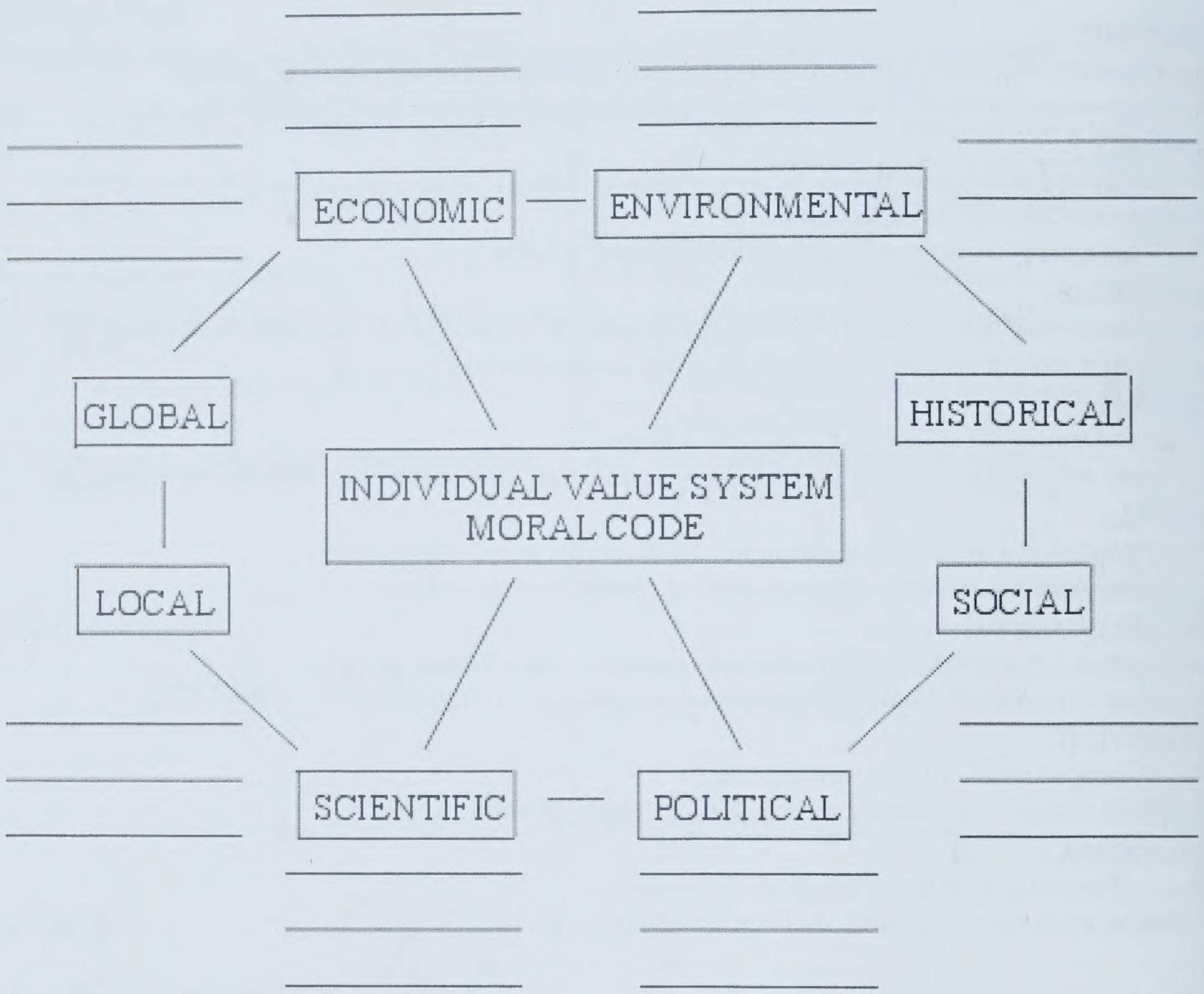
- Some examples are cloning, animal testing, genetic engineering, etc.

ECONOMIC:
Issues affected by or affecting money in a society.

- Some examples are taxation, national debt, foreign aid, etc.

BLM 2.2-2

The Issues Web


ECONOMIC
ENVIRONMENTAL
GLOBAL
HISTORICAL
INDIVIDUAL VALUE SYSTEM
MORAL CODE
LOCAL
SOCIAL
SCIENTIFIC
POLITICAL

BLM 2.2-3

Teacher Resource: Suggested Issues

HISTORICAL:
First Nations' issues; gender equality; free trade; proactive selection or hiring policies; civil wars; reformation; slave trade; intellectual repression; etc.

SOCIAL:
same sex benefits; homelessness; child abuse; teen pregnancy; drug/alcohol abuse; sexual assault; prostitution; violence in the media; age of majority; violence in sports; legalization of marijuana; prejudice; breastfeeding in public; poverty; illiteracy; daycare; paternity leave; abuse of the aged; etc.

POLITICAL:
UN intervention in civil action; welfare/workfair; free trade; gun laws; Separatism; political ideologies (e.g., Canadian versus American health care systems); censorship; the seal hunt; nuclear weaponry; the Young Offender's Act; freedom of speech; unions; prison reform; etc.

GLOBAL:
international waters; children's rights; famine; the International Olympic Committee; abuse of human rights; refugee status; war crimes; political asylum; genocide; aging population; population explosion; etc.

LOCAL:
fishing rights; waste disposal; gang fights; smoking in restaurants; the bear hunt; parking issues; school uniforms; leaving school for hunting; zoning by-laws; bookbags in stores; halfway houses; skateboarding; amalgamation of townships; historical site protection; community development; recreational facilities; etc.

ENVIRONMENTAL:
hazardous waste clean up; exportation of natural resources; logging and clearcutting; animal rights; ecoterrorism; pollution control; recycling; oil spills; space junk; desertification; depletion of fresh water; littering; greenhouse effect; depletion of rainforest; transplanting of species; energy crisis/conservation; urbanization; etc.

SCIENTIFIC:
genetic engineering; cloning; organ transplants; abortion; euthanasia; fertility drugs; nature versus nurture; performance enhancement drugs in sports; use of fetal tissue; animal testing; biological warfare; overuse of antibiotics; etc.

ECONOMIC:
standard of living; Gross National Product; World Bank controlling currency; business monopolies; regional differences in cost of living; Old Age Pensions; etc.

BLM 2.2-4

Value Systems

What are values and morals?

Values are what a person thinks is important in life. *Morals* are what a person believes is good or bad, right or wrong.

Personal Value Systems

One's system of values is determined by the influence of the people and conditions around one. Some influences are:

- *family*
- *race*
- *community*
- *society*
- *culture*
- *nationality*
- *religion*
- *location*

Values are also influenced by a one's *gender, age, education,* and *economic* backgrounds. Since these influences are different for each person, each person's value system is unique.

Changing Values

Morals and value systems change throughout a person's life and throughout human history depending upon the circumstances and situations.

Examples of change:

1. In the twenty-first century, North Americans value the space program, whereas in the sixteenth century, Copernicus was persecuted for his theories of astronomy.
2. In Canada one hundred years ago, it was considered morally unacceptable for women to wear trousers, but today, for the majority, this is no longer a moral issue.
3. When you were small you may have valued a toy or book that you no longer find important.

Different Values

Because value systems are so personal, talking about one's beliefs can result in conflict. To avoid conflict and to learn from each other, it is necessary that we all respect and listen to the beliefs of others. Accepting that other people have values and beliefs different from one's own is called *tolerance.*

BLM 2.2-5

Two Fishermen Literature Study

by Morley Callaghan

Word Study

- proprietor
- furtive
- spatulate
- resentful
- molesting
- melancholy
- jutting
- quaint
- apprehensively
- resolutely

Comprehension Questions

1. a) What is Michael's goal in life?
   b) Why does Michael like Smitty?
2. Why is Michael ashamed of himself for leaving Smitty at the pier?
3. When the crowd throws rocks and sticks at Smitty, Michael tries to remain uninvolved. He tries to protect himself from the anger of the townspeople without hurting Smitty. Why does he say, "It's different now, it's different"? Explain your answer.
4. What is the major issue in the story? Where would it fit on your Issues Web?

Journal Response

Michael has the opportunity to learn a valuable lesson from this experience. Using proper paragraph structure, summarize Michael's lesson and explain how you would react if you were put in the same situation as Michael. Provide a minimum of three supports for your answer.

BLM 2.3-1

Rhetorical Devices

Biased Language

Bias is the feeling toward, or opinion, that a writer has about a topic that he/she is writing about. Bias is shown through the specific words that a writer uses. Words all have a specific meaning but some words seem to have a more positive or negative meaning than other words.

For example, all of the following words have very similar meanings but the first two words seem positive in meaning while the last two words seem negative in meaning.

perfume scent odour stench

Overstatement

Overstatement is the use of exaggeration to help a writer emphasize a point.

Examples: I have a *million* things to do today.
You are *always* talking.

Understatement

An understatement makes light of a point by representing it as being less than it is.

Examples: Jalapeño peppers may make your mouth *tingle a bit.*
The roads were a *little slippery* after the giant ice storm.

Rhetorical Question

A rhetorical question is question asked by a writer that the reader is not expected to answer.

Example: Are you enjoying reading this note?

Repetition

Repetition is the repeating of words or phrases for emphasis.

Examples: English class is very, very, very fun.
Rhetorical devices are so neat. Rhetorical devices are so cool.
Rhetorical devices are so neat. Look what can be learned in school!

Irony

Irony is the use of a word or phrase to mean the exact opposite of what it says.

Example: After a boring party, one might say, “It was a terrific night!”

Allusion

A reference to something that the writer assumes the reader is familiar with.

Example: When I was younger, I always wanted a rubber duckie like Ernie’s.

BLM 2.3-2

Is There Life After Welfare Literature Study

By Annie Downey

Word Study

welfare	burden	round	unmitigated
caseworker	degree	housing grants	

Comprehension Questions

1. The author begins with a description of herself.
   (a) Identify three words she uses to describe herself in paragraph one.
   (b) What feelings do you get about her because of these words?
2. The author makes use of several statistics in the article. Choose one of these statistics and explain what it means in the context of the article.
3. The word hyperbole means a deliberate exaggeration for effect. The author exaggerates when she says that she has been exiting places for five years without being noticed.
   (a) Why does she say this?
   (b) How does this make the reader feel?
4. What is the tone of the article and how does the author create this tone? Give three examples.
5. Based on her tone, what does the author believe that people in society think about people on welfare?

Journal Response

In your learning log/journal, write a brief response in which you comment on the welfare system discussed in the article “Is There Life After Welfare”. Base your response on your own observations or personal experiences as well as the article.

BLM 2.3-3

Backing Up Your Opinion

Every time you want to back up an opinion you must support that opinion with proof. Proof for your opinion can be found in various types of sources and in a number of places. Some examples are:

Types of sources:
Encyclopedias
Anthologies
Atlases
Textbooks
Videos
Magazines
Photographs
Businesses
Manufacturing companies
Social agencies
Community organizations
And of course... BOOKS!

Places to go:
Libraries (school, public, personal)
Art galleries
Museums
Historical houses
Historical societies
Churches/Synagogues/Mosques etc.
Universities
Newspapers
The Internet
CD-ROMs

Selecting Good Sources

Good sources are written by people you can trust.

For example: Would you trust what a tobacco company representative says about the health risks associated with smoking? Probably not, because the tobacco company has something to gain by saying that there are no health risks connected with smoking.

If the source is not trustworthy it will not prove your opinion.

What makes a source trustworthy?

1. Age	How old is the source? Is the information up to date?
2. Author's Connection	How is the author connected to the topic? Can s/he talk about the topic from knowledge and experience?
3. Purpose	Why has the author written about this topic? Does s/he have something to gain from writing about this topic?
4. Variety	Does the author use a variety of different types of proof to discuss the topic?

BLM 2.3-3 (Continued)

Types and Uses of Support

facts -	true statements that cannot be argued	
	Example:	The Earth is the third planet from the sun.
statistics -	percentages and numbers gathered from research	
	Example:	One out of every four Canadian homes has a personal computer.
quotations -	direct words spoken by an expert or a person who knows the topic well	
	Example:	"You must be organized when you are writing essays," says English teacher, Janice Rideout.
experience -	personal examples of the topic being discussed	
	Example:	An essay about seatbelt laws that discusses a personal experience involving an accident in which no seatbelt was worn.
ideas/opinion /theories -	based on personal beliefs, not proven facts	
	Example:	Teenage pregnancy is a horrible thing.

The more types of support a writer uses, the more convincing an argument will be. A good essay combines proof that is based on opinion as well as proof that is based on fact so that the essay is interesting and convincing. If an essay is boring no-one will want to read it!

BLM 2.3-4
Analysis of an Article Framework

Title of the Article:
Bibliographical Information:
Topic:

	Examples
Rhetorical Devices	1. 2. 3. 4.

Writer's Tone:
Writer's Position on the Topic:

Support	Examples
Statistics	1. 2. 3. 4.
Experiences	1. 2. 3. 4.
Quotations	1. 2. 3. 4.
Facts	1. 2. 3. 4.
Ideas, opinions or theories	1. 2. 3. 4.

Explain the concluding remarks in your own words:

BLM 2.4-1

"Of Children" Literature Study

Kahlil Gibran

Word Study

bosom	longing	strive
tarry	infinite	stable

Comprehension Questions

1. This poem is about children but the speaker, "he", is not speaking to children. Who is he speaking to?
2. In the first verse, who does the speaker say the children belong to?
3. Create the following chart in your notebook. Use the second verse to fill it in.

Parents can...	Parents cannot...	Because...

4. a) The speaker compares parents and children to two objects that belong together. Identify these objects.
   b) In your own words, explain what parents are supposed to do for their children.
   c) Who is the archer?
5. a) Does this poem present a positive or negative view of children?
   b) Do you agree or disagree with this representation of children? Explain your answer fully.

Journal Response

Based on Kahlil Gibran's poem "Of Children" and the true story you have read about a child from another country, discuss the different views of childhood presented. Make a list of the ten most important things a parent can do for a child.

BLM 2.4-2

How to Do a Role Play

1. Consider the role you have been asked to play.
2. Think about the physical characteristics of your character. What sort of gestures and mannerisms would s/he use? What sort of voice would the character speak in? How would the character stand and move?
3. Consider the background your character would have. What type of education, family life, interests, beliefs, values, feelings and attitudes would your character have? For example, someone who is a doctor would most likely have a different education and background than a mobster.
4. What is your character's emotional state? How strongly does your character feel about the issue? Is your character shy? happy? angry? uncaring?
5. It is important to stay "in character" during the role play. Speak like your character and concentrate on acting and moving the way that your character would. For example, a parent attending the court case of his son or daughter would not be joking and laughing.

BLM 2.4-3

Child Labour Role Play

In pairs or groups of three, choose one of the following topics to write a script for a role play. Use the knowledge you have gained from your classmates' oral presentations about the personal stories of those children who were enslaved in child labour to aid you in your script writing.

Requirements for the Role Play:

1. The skit must be three to five minutes in length.
2. Persuasive language and the UN Rights of the Child document must be clearly used.
3. The role play must be creative and original; you are not to act out one of the testimonials presented in the articles read in class earlier.
4. Hand in a good copy of your script.

Role Play Topics:

1. As an enslaved child, make a plea to one of the following people, using persuasive language and the *United Nations Rights of the Child* document, to argue for your freedom.
   Options for the role play:
   The choices of people with whom you can try to argue for your freedom are:
   (a) your parent(s)
   (b) your employer/master
   (c) a policeman you run into on the street

2. As Craig Kielberger, make a plea to one of the following people, using persuasive language and the *United Nations Right of the Child* document, to put an end to child labour.
   Options for the role play:
   The choices of people with whom you can try to argue for the end of child labour are:
   (a) the leader of the country
   (b) a wealthy business person who employs children
   (c) a famous celebrity

3. As a television reporter who has witnessed the horrors of child labour, make a plea to one of the following people, using persuasive language and the *United Nations Rights of the Child* document, to convince the person to allow you to produce your story.
   Options for the role play:
   The choices of people with whom you can try to argue to produce your story are:
   (a) the advertisers
   (b) the editors
   (c) the network owners

BLM 2.4-3 (Continued)

4. As a famous person, make a plea to one of the following people, using persuasive language and the *United Nations Rights of the Child* document, to convince the person not to purchase products produced through child labour.
   Options for the role play:
   The choices of people with whom you can try to argue about not purchasing products are:
   (a) a high school student
   (b) a politician
   (c) the CEO (President) of an office/company

5. As an individual who profits from child labour, make a plea to one of the following people for the legalization of child labour.
   Options for the role play:
   The choices of people with whom you can try to argue for the legislation of child labour are:
   (a) a politician
   (b) a consumer
   (c) the family of a child labourer

BLM 2.4-4

Role Play Observation Checklist

NAME:
OBSERVER:

DATE:
PROJECT:

BEFORE ROLE PLAYING	**Needs Improvement**	**Satisfactory**	**Good**	**Excellent**
Practices, changes and perfects role play.				
Makes positive and creative contributions to the small group.				
Uses imagination to create a character and situation.				
DURING THE ROLE PLAY				
The character is consistent and believable.				
The performer uses appropriate physical gestures, posture and movements.				
The performer uses the thoughts, feelings, values, beliefs, attitudes and background of the character.				
The performer adapts his or her character to suit new information or circumstances developed during the role play.				
The performer speaks clearly, loudly and expressively in an appropriate voice for the character.				
The character contributes to the development of tension or mood in the scene.				
The performer uses appropriate language for the character.				
The performer makes use of costumes, props and/or set pieces.				

COMMENTS:

BLM 2.4-5

Essay Structure

INTRODUCTORY PARAGRAPH

1. Topic Sentence:	The topic sentence introduces the topic of the essay without stating an opinion.
2. Thesis Sentence:	The thesis sentence states the opinion that the essay will prove.
3. Criteria Sentences:	The criteria sentences introduce the criteria that will be used to prove the thesis. The criteria are broad areas of support for which a minimum of three proofs can be used.
4. Concluding Sentence:	The concluding sentence concludes the introduction and leads the reader into the first body paragraph.

Sample Introductory Paragraph

Topic Sentence
Thesis Sentence
Criterion 1 Sentence
Criterion 2 Sentence
Criterion 3 Sentence
Concluding Sentence

Many Canadians smoke cigarettes. Cigarette smoking should be discouraged. The smoking of cigarettes is harmful to one's health. The financial costs associated with smoking are high. In addition, non-smokers suffer the damaging affects of smoking. Individuals who care about themselves and others should choose not to smoke.

A good introduction grabs the reader's attention and makes him or her want to read more.

BODY PARAGRAPHS

1. Presenting Arguments:	Each body paragraph of the essay provides proof to back up the essay's thesis. Each paragraph of the body discusses one criterion and provides sufficient proof to support that specific criterion. Proof can be facts, statistics, quotations, examples or opinions. The proof needs to be clearly stated. How the proof supports the criterion and the thesis needs to be fully explained. This discussion of criterion and proof is called an argument. A convincing essay presents a minimum of three arguments in support of the thesis.
2. Argument Order:	The body paragraphs should be ordered with the second strongest argument first and the strongest argument last so that the reader is drawn into the essay and remains convinced at the end of the essay that the writer's opinion is correct.
3. Opposing Argument:	One of the middle paragraphs of the body should present an opposing argument to the thesis and should be argued against in order to prove that the thesis is correct.

BLM 2.4-5 (Continued)

CONCLUDING PARAGRAPH

1. Restating Sentence:	The restating sentence restates the thesis in a new and interesting manner.
2. Summary Sentences:	The summary sentences summarize the major arguments of the essay.
3. Final Sentence(s):	In the final sentence(s) the essay is brought a logical end. The final sentence of the conclusion should leave the reader thinking about the essay and considering a personal course of action.

Sample Concluding Paragraph

Restating Sentence	Canadian society would greatly benefit from a ban on smoking.
Summary Sentences	A national "butting out" would increase the amount of money available for more worthwhile things. The health of the nation would improve considerably and the resentful division between smokers and non-smokers would disappear.
Final Sentence	Like a row of dominoes, the decision to quit by one smoker will filter through all layers of Canadian society.

BLM 2.4-6

Writing a Persuasive Essay

To make an essay persuasive a number of requirements must be met:

1. The topic must be thoroughly researched from all angles.
2. The sources that proofs are gathered from must be trustworthy.
3. The sources of the proofs must be documented within the body of the essay and a Works Cited list must be provided.
4. There must be a clear thesis presented and appropriate criteria used to support the thesis.
5. There must be various types of proofs used.
6. Proofs must be specific and focus on a single point.
7. The proofs must be relevant, accurate and sufficient.
8. The arguments must be logically presented and well explained.
9. The arguments must appeal to both reason and emotion.
10. The opposing viewpoint must be presented and shown to be a weaker argument than those presented in support of the thesis.
11. Persuasive language and rhetorical devices must be used to strengthen the arguments.

BLM 2.4-7

Child Labour Persuasive Essay

You have gathered lots of information by now about child labour. This information has been gathered from the oral presentations, the articles, and testimonials read in class and the role playing that was performed in class.

You are to use the information you have gained to complete an introduction and one paragraph of a persuasive essay. Pick *one* of the two topics listed below to create your paragraphs.

CHOICE A: Children in Canada are fortunate.

OR

CHOICE B: Child labour should be abolished throughout the world.

REQUIREMENTS:

(a) Complete and submit an outline for your sample paragraphs.
(b) Include persuasive language in your paragraphs. (See your notes on Rhetorical Devices)
(c) Use strong support/proof for your essay thesis which clearly strengthens your point of view. Use information you have studied in class to help you.

BLM 2.4-8

Outline for a Persuasive Essay

Introduction

Topic Sentence: Provide the background of the topic (e.g., Children around the world have very different lifestyles.)

Thesis: State your thesis (choice A or B) in a clear sentence and state the three criteria that you will be arguing in your essay.

Criterion #1

Criterion #2

Criterion #3

Concluding Sentence

Body

Criterion #1: The first point you have that supports your thesis.

support/proof:

Criterion #2: The second point you have that supports your thesis.

support/proof:

Criterion #3: The third point you have that supports your thesis.

support/proof:

Conclusion

Restate Thesis: Restate your thesis in a new and interesting way.

Summary: Summarize the arguments.

Concluding Sentence: Leaves your reader thinking about the topic and a personal plan for action.

BLM 2.4-9

Rating Scale for Persuasive Essay

Structure: /5

- five paragraphs, including an introductory and concluding paragraph
- use of topic and concluding sentences within each paragraph

Style: /3

- persuasive language is used
- concise, clear sentences
- formal language

Process: /5

- outline for a persuasive essay is submitted
- title page
- evidence of the writing process (B.O.R.D.E.R.) is submitted

Format: /5

- opening paragraph contains background information, thesis statement, and three criteria
- the introductory sentences of body paragraphs introduce the criteria
- the conclusion restates the thesis and summarizes the topic with a general discussion

Content: /12

- supporting information is relevant and fully explained
- there is sufficient supporting information provided
- the language is persuasive and effective

Mechanics: /5

- spelling, grammar, punctuation, capitalization
- sentence structure

Total /35

BLM 2.4-10

Persuasive Essay Outline Rating Scale

Structure: /3

- all required sections are completed fully with evidence of extensive effort
- introduction and thesis statement are separated
- conclusion encourages further action

Organization: /6

- a clear thesis statement is provided
- three separate and relevant criteria are used
- support for criteria is logical and coherent, criteria all support thesis

Content: /12

- support provided for each criteria is valid and relevant
- comes from an extensive source base, is developed using rhetorical devices

Mechanics: /2

- proper sentence structure is used, grammar rules are followed
- use of proper spelling and punctuation

Total **/23**

BLM 2.5-1

"Healing the Planet" Literature Study

by Helen Caldicott

Word Study

scudding
beset
analogy
guava
apex
psyche
ecological
aphrodisiac
etiology
blissful

Comprehension Questions

1. What is Caldicott's message to the reader about the state of the planet?
2. What does she mean by "the only cure is love"?
3. Caldicott compares humans' mistreatment of the earth to an addiction. Explain what she means by this comparison.
4. Identify four actions that Caldicott suggests need to be taken in order to heal the planet.
5. Do you think that Caldicott's conclusion is effective? Does it keep you thinking about what she has said and considering a personal course of action?

BLM 2.5-2

Assignment: Local Environmental Issues Data Collection

Expectations
In Groups of Four

1. Choose a local environmental issue that really concerns your group.
2. Research your issue using newspapers, magazines, encyclopaedias, books and the Internet. Record the information you find and make note of the bibliographic information for your sources.
3. Organize all of the information you find in a T-Chart using the headings pro and con. Each group member makes a copy of all of the information and hands in both the T-Chart and the Works Cited list (See BLM 2.5-3)

BLM 2.5-3

Rating Scale for a Works Cited Format

Indented (all entries show proper indentation as needed)	**/1**
Correct order (all information is presented in proper sequence)	**/2**
Alphabetized (all entries are listed in alphabetical order)	**/1**
Punctuation (all punctuation is utilized correctly, no punctuation is missing)	**/3**
Complete (all required sections are included for sources cited)	**/2**
Sources (all sources used have been listed)	**/1**
Total	**/10**

BLM 2.6-1

A Local Issue: Who is Concerned and Why?

ISSUE: Building a local skateboard park.

PEOPLE INVOLVED	REASONS FOR THEIR CONCERN:
1. Teens (for/pro)	- offers a place to skateboard that is trouble and hassle free
	- gives them ownership and a place to meet friends
	- gives them a chance to demonstrate responsible behavior
2. Parents (for/pro)	- gives their children a place to go and minimizes worry
	- encourages exercise
	- a positive social gathering place for their children
3. Local Neighbors (against/con)	- too noisy and an eyesore
	- too much opportunity for a fight to break out
	- encourages vandalism - teens are too irresponsible and have no respect
4. Police (against/con)	- requires extra manpower to patrol and this would tax the local citizens
	- teens could easily be injured
	- teen hangouts have a reputation for leading to violence and gang fights
5. Local Construction Company (for/pro)	- provides employment for initial construction
	- needs to be repaired over time which means more jobs
	- if successful it could lead to expansion or other facilities
6. Local Store Owners (for/pro)	- leads to increased business due to specific equipment requirements
	- keeps teens from loitering in front of stores
	- encourages new businesses in the area which would increase the number of shoppers

BLM 2.6-2

Conducting An Interview

Use the following script to assist with your interview(s):
Interviewer: Hello, my name is _________________. I am a student at _________________ school and I was wondering if I could ask you a few questions to help me complete an assignment for English class.

(Interviewee: No, I don't have time. Interviewer: Thank you anyway for your time.)

Interviewee: Yes, of course.

Interviewer: In my class we will be role playing a town/city hall meeting. I will be playing the position of ________________________ and I will be discussing my views on the local issue ____________________________. As a person who is in this position, may I ask you a few questions to get your expert opinion?

Interviewee: Of course.

Interviewer:

a. What are the benefits of (insert issue here) to you?

b. What are the disadvantages of (insert an issue) to you?

c. Make up one more question to ask the interviewee specifically concerned with your issue.

Thank you very much for your assistance. I really appreciate it that you took the time to speak with me.

BLM 2.6-3

A Town or City Hall Meeting

What is it?
A Town or City Hall Meeting is a special meeting that is held in your town or city in order to discuss an issue which would have an impact upon the people who live in and around your community.

Why is it called?
The meeting is called because the issue raised is controversial in nature. The people who would be affected by the issue usually feel very strongly, either in favour of or against the issue.

Where is it held?
The meeting is held in a public building. It may be held in the town or city council chambers or it may be held in a community centre in order to accommodate the numbers of people who may wish to attend.

How is it organized?
The meeting may be initiated by municipal politicians or by citizens in the community. There may be a formal panel set up and there is usually a microphone provided for members of the public to use. The meeting may be run by the mayor or by an independent mediator. The issue raised is discussed at the meeting and people from both sides of the issue have an opportunity to express their views in a controlled and organized manner.

When is it held?
Town or City Hall Meetings are usually held weekday evenings but may be held whenever it would best suit the interested parties.

Who are the players?

- The Mayor
- Councillors
- Concerned Citizens
- Experts in the Field
- Delegates for Special Interest Groups
- Media representatives

Example
The local Business Association in your community has approached the Town or City Council with a proposal to take over the abandoned lot on Baker street and build a much needed parking lot to accommodate downtown shopping. The people who would attend this meeting might be: near-by residents, delegates from the Business Association, the Mayor, Councillors, the Community Improvement Committee, the owner of the lot and a strip mall developer.

BLM 2.6-4

A Town or City Hall Meeting Role Play Assignment

You and your group members are participating in a city or town hall meeting. You are concerned about a local issue and want to voice your opinions.

Assignment:

1. As a group you will choose a local issue, from the list brainstormed in class, to present at the town or city hall meeting.
2. As a group, decide which people would be most concerned with this issue and would attend a town or city hall meeting to voice their opinions.
3. Make a list of concerned people. Think of the overall opinion these people would have (would they be for/pro or against/con the issue?). Indicate this on your list and give the list to your teacher for approval.
4. Each of you will choose to be one of the concerned people from your list. Be sure to choose a person who would have a strong opinion about your issue. Individually, brainstorm all the reasons (pro and con) why this person would be concerned.
5. Once you have written your list of reasons, think of people in the community who are like the concerned person you will be role playing. Find one or two people in the community to interview. For example, if you are role-playing a shopkeeper, think of shops around town that you could contact (by phone or in person) to conduct a brief interview questioning the shop owners' views of the issue and observing his/her physical and personality traits. Make a list of potential places you could visit to conduct your interview.
6. Use the "Conducting an Interview Form" to assist you with the interview.
7. Once you have gathered the information from your interview, add it to your list of reasons. Examine the pros and cons and choose the side that the person you are role-playing would confidently support at a city or town hall meeting.
8. With your group members, organize and plan your city or town hall meeting. Organizing includes deciding in which order your group members will voice their opinions. Planning includes determining which supplies will be needed (such as visuals, props, costumes, sets, cue cards, etc.) and who will bring what on the meeting date.

Requirements:

- your group's meeting should be 8-10 minutes in length.
- every group member must speak, presenting his or her role played view on the issue.
- both sides of the issue need to be presented (not necessarily in any order).
- it should be clear to the audience who each person in your group is role playing.

Evaluation:

Voice	/5	
Body Language	/5	
Ability to portray a realistic character	/10	
Contents of Presentation		/25

BLM 2.6-5

Role Play Peer Assessment

PERFORMER: DATE:

OBSERVER: PROJECT:

DURING THE ROLE PLAY	Needs Improvement	Satisfactory	Good	Excellent
The character is consistent and believable.				
The performer uses thoughts, feelings, values, beliefs, attitudes and background appropriate to the character.				
The performer adapts his or her physical and verbal responses to suit new information or circumstances developed during the role play.				
The performer uses appropriate language for the character.				
The performer uses appropriate physical gestures, posture and movements.				
The performer makes use of costumes, props and/or set pieces.				
The performer speaks clearly, loudly and expressively in an appropriate voice for the character.				
The character contributes to the development of tension or mood in the scene.				

COMMENTS:

BLM 2.6-6

Student Recorder of Issues - Pros and Cons

Group Members:

ISSUE:

PROS:

•
•
•
•
•
•
•
•
•

CONS:

•
•
•
•
•
•
•

Group Members:

ISSUE:

PROS:

•
•
•
•
•
•
•
•
•

CONS:

•
•
•
•
•
•
•

Group Members:

ISSUE:

PROS:

•
•
•
•
•
•
•
•
•

CONS:

•
•
•
•
•
•
•

Group Members:

ISSUE:

PROS:

•
•
•
•
•
•
•
•
•

CONS:

•
•
•
•
•
•
•

BLM 2.6-7

Role-Play Rating Scale

NAME: DATE:
PROJECT:

PERFORMANCE:	**/20**
Voice:	
• speaks clearly, loudly and expressively	/3
• uses an appropriate voice for the character	/2
Body Language and Visuals:	
• uses appropriate physical gestures, posture and movements	/3
• makes use of costumes, props and/or set pieces	/2
Takes on Character:	
• character is consistent and believable	/2
• uses thoughts, feelings, values, beliefs, attitudes and background of the character	/2
• adapts his or her physical and verbal responses to suit new information or circumstances developed during the role play	/2
• contributes to the development of tension or mood in the scene	/2
• uses appropriate language for the character	/2
CONTENTS OF PRESENTATION:	**/25**
• three clearly-stated criteria given for the character's opinion	/3
• sufficient support for each criteria using valid, believable examples	/6
• uses a variety of supports	/3
• ideas are well-organized and logical	/3
• provides an introduction and conclusion for character's involvement	/4
• awareness of and response to opposing opinions	/2
• use of rhetorical devices	/4
TOTAL:	**/45**

BLM 2.6-8

The Mayor's View

As the mayor of a city or town, you are going to write a persuasive essay. The essay will present your views (as the mayor) on one of the issues that was presented in class by the role-playing groups.

Expectations

1. Review each of the issues that were discussed during the role play group presentations by re-reading your collection of notes from your Student Recorder of Issues -Pros and Cons Worksheet.
2. Choose the one issue that most interests you from the variety of issues presented in class. Develop a thesis statement about the issue which clearly shows your (the mayor's) decision on whether or not the issue will be approved for the town or city. For example, if a skateboard park were the issue, your thesis statement would state clearly whether or not the park would be built for your town or city.
3. Using the information you have gathered on your Student Recorder of Issues - Pros and Cons Worksheet as well as your own ideas, complete a persuasive essay using the complete writing process (BORDER). You may wish to complete further research on your issue in order to add strength to your essay.
4. Be sure to use persuasive language to convince your readers that you, the mayor, have made the right decision.

Submit (in this order)

1. Title Page
2. Good copy
3. Works Cited
4. Rough work
5. Pros and cons recording sheet

Assessment

Persuasive Essay Assessment Rubric

BLM 2.6-9

Editing Skills - Peer Checklist

Editor's Name:

Writer of edited work:

☐ Made at least two suggestions to improve the arguments
☐ Made at least two suggestions to improve organization of ideas
☐ Checked use of proper letter format
☐ Made corrections to grammar, punctuation, and spelling
☐ Checked sentence and paragraph structure

BLM 2.6-10

Persuasive Essay Assessment Rubric

Achievement Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge and Understanding: The student: - demonstrates understanding of relationships among facts, ideas, and concepts (with a focus on supporting the main idea of the essay).	- supports main ideas with facts, statistics, examples, reasons and/or expert opinions that are somewhat relevant	- supports main ideas with facts, statistics, examples, reasons or expert opinions that are somewhat relevant and accurate	- supports main ideas with facts, statistics, examples, reasons, or expert opinions that are relevant, accurate, believable and sufficient	- supports main ideas with facts, statistics, examples, reasons, or expert opinions that are relevant, accurate, sufficient, believable and interesting
- demonstrates understanding of relationships among facts, ideas, and concepts (with a focus on supporting the main idea of the essay by presenting and arguing against the opposing opinion).	- argues against an opposing idea with facts, statistics, examples, reasons and/or expert opinions that are somewhat relevant	- argues against an opposing idea with facts, statistics, examples, reasons or expert opinions that are somewhat relevant and accurate	- argues against an opposing idea with factual information, statistics, examples, reasons, or expert opinions that are relevant accurate, believable and sufficient	- argues against an opposing idea with facts, statistics, examples, reasons, or expert opinions that are relevant, accurate, sufficient, believable and interesting
Thinking and Inquiry: The student: - demonstrates critical thinking and inquiry skills (with a focus on giving a logical and clearly-stated opinion in a persuasive essay).	- gives an opinion that is vague, simplistic or unclear	- gives a clear opinion that is commonplace and focuses on the essay somewhat	- gives a opinion that is clear and shows original thought	- gives an opinion that is well thought out, shows understanding, and demonstrates a clear, precise, and believable point of view. It focuses the essay

BLM 2.6-10 (Continued)

Achievement Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Communication: The student: - communicates for different audiences and purposes.	- uses first person point of view and a formal tone at times and uses appropriate words and style in a limited manner	- uses first person point of view, a formal tone and words and style are somewhat consistent	- uses first person point of view and a formal tone; words and style are consistent and appropriate	- effectively uses first person point of view, a formal tone, appropriate words, terminology and style
- communicates ideas persuasively.	- limited attention given to persuasive language	- some persuasive language and an attempt to use rhetorical devices	- persuasive language and rhetorical devices used	- persuasive language and rhetorical devices are used effectively
- communicates information and ideas with a focus on supporting the central idea of the essay.	- limited organization of ideas; a series of random points are given	- organizes ideas in the essay somewhat logically into paragraphs, using topic sentences and persuasive essay format	- organizes ideas in the essay clearly, and logically in a persuasive essay format	- organizes ideas in essay clearly, and logically, using transitions and a persuasive essay format
Application: The student: - applies the writing process.	- limited evidence of the writing process that appears rushed	- some steps of the writing process present	- good use of all steps of the writing process.	- thorough use of all steps of the writing process; revisions done
- applies correct documentation.	- documents sources providing basic information	- documents sources somewhat accurately and completely and attempts to use a standard documentation format	- documents sources completely with some errors in using a standard documentation format	- documents sources completely and accurately in standard documentation format
- applies language conventions (spelling, grammar, punctuation).	- several major and minor errors are present and these occasionally interfere with the reader's understanding	- a few major and minor errors are present and these occasionally interfere with the reader's understanding	- some minor errors are present but they do not interfere with the reader's understanding	- few minor errors are present and the meaning is clear

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Unit 3: Diversity

Time: 23 hours
Unit Developers: Mark McKechnie, Nora Christos, Sheri McCready
Development Date: April 2000

Unit Description

Students want to make sense of the world around them so that they feel that they belong. Through the examination of patterns, students explore and analyse issues of inclusion and exclusion. Examining literary, media, and mythic texts gives students the opportunity to explore the impact of exclusion and the power of inclusion. Students learn how media texts create misconceptions and stereotypes about human diversity, which help to maintain hurtful practices. Through the critical analysis of these texts, students explore their underlying assumptions, values, and beliefs. These skills and tools give students the ability to become caring, compassionate, and creative individuals in our global community. The power of literature gives students the opportunity to predict solutions to the negative consequences of stereotyping. In essence, students learn that human diversity is a strength and that there is unity in diversity. Students apply their new knowledge and skills by creating a multi-genre anthology which explores human diversity.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies
Overall Expectations: LIV.02P, WRV.02P, WRV.03P, WRV.04P, WRV.05P, LGV.02P, MDV.01P, MDV.02P.
Specific Expectations: LIV.02P, LI1.03P, LI1.04P, LI1.05P, LI1.06P, LI1.07P, LI3.01P, WR1.03P, WR2.02P, WR2.03P, WR3.03P, WR4.01P, WR4.02P, WR4.04P, WR5.02P, WR5.04P, LG1.02P, LG1.04P, LG1.05P, LG1.06P, LG1.07P, LG2.01P, LG2.02P, MD1.01P, MD1.02P, MD1.03P, MD1.04P, MD2.01P, MD2.02P, MD2.03P.

Subtask (Activity) Titles (Time + Sequence)

Subtask 1	Who We Are	144 minutes
Subtask 2	Stories That Shape Us	360 minutes
Subtask 3	The Advertisement as Myth	360 minutes
Subtask 4	Television Stories That Shape Us	360 minutes
Subtask 5	Personal Anthology	144 minutes

Unit Planning Notes

- Students learn best when they are deeply engaged in activities that match their interests and realities. This unit is, by its very nature, current, multi-faceted, and necessary, if students are to become productive and socially responsible individuals in a globally diverse world. It compels the teacher to enter into a journey of self-reflection along with students. The teacher may wish to explore his/her own assumptions, belief systems, and perspectives about human differences and similarities. Teachers may also continue to read widely about these issues so that they become comfortable in handling the diversity of this topic. It is suggested that teachers also participate in the activities and writing opportunities presented in this unit to accompany their students in the learning that occurs. Where possible, teachers should attend workshops, conferences, and lectures on this topic. Teachers should also utilize the human resources available in their communities. The authors of this document encourage frequent use of experts in the anti-discrimination field.

- Teachers may wish to refer to, and reflect on, the following: "You have a diverse classroom. The fact that students [may] all have a similar cultural heritage does not mean that they are all the same. Yes, students often dress like their friends or bond to constellations of 'like personalities', but given the chance, most high school students will assert their differences. The key is giving them a chance. The challenge to the teacher is being able to consistently recognize and value the creative ways that students express themselves and to use the actions, words, and habits to talk about diversity issues." (www.edu.gov.on.ca/engdoc/resource/vip.html.#values)
- This unit offers an exciting and bold opportunity for exploration and reflection. Discussions about human diversity necessarily raise themes of power and privilege that are highly engaging to students because the personal is never neutral. Our students experience these issues on a daily basis. Therefore, this unit requires a safe and caring environment allowing students to challenge underlying assumptions. The intent of this exploration is to recognize and acknowledge differences without losing sight of our common humanity: there is unity in diversity. The teacher's role is to become knowledgeable about how best to facilitate constructive discussion. The authors of this unit recommend that teachers become knowledgeable about critical thinking skills and methodology.
- Teachers need to feel comfortable with the subtle ambiguities of dealing with the concepts of difference and sameness. This is an important issue because it gets to the heart of inclusionary and exclusionary practice. For teachers, this becomes significant when they make decisions about what they want their students to learn. The learning in this unit includes an appreciation of both the actual and the imagined, and thereby necessitates a thorough investigation of the spectrum of stereotype to reality. Moreover, this unit offers a variety of assessment strategies that give students access to fair assessment practices.
- **Note:** As mentioned above, it is highly recommended that anti-discrimination consultants and resource individuals in your Board or community be contacted to provide support to this timely work. In addition, School Resource Centres and Student Services have valuable learning resources for this unit. This support assures affirmation of all students.
- It is also recommended that for this unit, teachers/facilitators or department heads purchase single copies of anthologies of literature from around the world.
- BLMs may be useful tools for time management. Teachers may wish to refer to specific learning strategies as a way to set goals with students. In addition, teachers may wish to refer to IEPs for specific accommodations.
- Teachers may also wish to share the rubrics for each assignment with students in advance, or they may have students design their own rubrics (self-/peer assessment).
- Information from the Internet should be screened by teachers.

Prior Knowledge Required

- Unit 2: Voices
- *The Ontario Curriculum- Grades 9-10, English, 1999*
- Grade 9 English Course Profile- Applied, 1999

Task Summary

Students analyse literary, mythic, and media works to explore and interpret our multicultural society. They read and write frequently at home and at school for both formative and summative purposes.
To begin the unit, students write a number of journal responses exploring their perceptions of issues such as belonging, power, privilege, and identity. They write analyses of plot, purpose, and characteristics in myths, fairy tales, and stories. They also analyse, in writing, television and magazine advertisements, as well as modern dramas and sitcoms. They design advertisements for different audiences which reveal their understanding of implicit and explicit meanings and of design. Finally, students design a multi-

genre anthology in which they make creative decisions based on point of view, format, and stylistic conventions. The anthology comprises: narrative writing; media products; their two advertisements; and written explanations of the advertisements.

Students continue the Independent Reading component begun in Unit 1, connected to the theme of "Diversity" in preparation for Unit 5. They maintain their reading response journal and conference with the teacher.

Culminating Activity

As a culminating task, students prepare an anthology of their writing: a shaped piece from their journal (poem, letter, pictorial), a story, an explanation of an advertisement design, and a mini-review of a television program. After peer editing, students use computer technology to publish their work.

Resources

Adams, Bell and Griffin. *Teaching for Diversity and Social Justice: A Sourcebook.* Routledge, 1997. ISBN 0415910579

"Antiracism and Ethnocultural Equity in School Boards: Guidelines for Policy Development and Implementations". Ministry of Education and Training, 1993.

Anti-Racism, Multiculturalism, and Native Issues Centre. *Cultural Profiles: Ethnic Groups.* Faculty of Social Work, University of Toronto, 1998.

Anderson, D. *Teaching and Learning Styles: 4MAT: A Unit of Study for Advanced Level English.* Toronto: OSSTF.

Armstrong, T. *Multiple Intelligences in the Classroom.* Virginia: Association for Supervision and Curriculum Development, 1994.

Bandler, R. and J. Grinder. *Reframing: Neuro Linguistic Programming and the Transforming of Meaning*. Moab, UT: Real People Press, 1982. ISBN 0-911226-24-9

Brown, J., and E. Stephens. *United in Diversity: Using Multicultural Young Adult Literature in the Classroom.* NCTE (1998). 0814155715

Chideya, F. *Don't Believe the Hype: Fighting Cultural Misinformation About African Americans.* ISBN 0452270960

Chong, D. *The Penguin Anthology of Stories by Canadian Women.* Penguin, 1989. ISBN 0-670-87633-X

Clarke, J. *Building Self-Esteem and Responsibility Through Cooperative Learning.* Bellevue, WA: Bureau of Education and Research.

Clarke, J., R. Wideman, and S. Eadie. *Together We Learn: Cooperative Learning.* Scarborough: Prentice Hall Canada Inc., 1989. ISBN 0-13-924556-1

Colchie, T. *A Hammock Beneath the Mangoes: Stories from Latin America.* Penguin, 1998. ISBN 0-525-93367-0

Connecticut's Pomperang Regional School District 15. *A Teacher's Guide to Performance-Based Learning*. USA: Association for Supervision and Curriculum Development, 1996.

Danielson, Charlotte. *Enhancing Professional Practice.* Virginia. Association for Supervision and Curriculum Development, 1996

Danks, C. *Teaching for a Tolerant World: Essays and Resources.* NCTE, 1999. ISBN 0-8141-4296-6

Danks, C. and L. Rabinksy. *Teaching for a Tolerant World.* NCTE, 1999. ISBN 0-8141-5289-9

DuGay, P. and S. Hall. *Doing Cultural Studies: The Story of the Song Walkman.* London: Sage, 1997

Dunning, S. and W. Stafford. *Getting the Knack.* United States: National Council of Teachers, 1992.

Fogarty, R. *How to Integrate the Curricula.* Palatine, IL: IRI/Skylight Publishing, Inc., 1991.

A Guide to Key Antiracism Terms and Concepts, 2nd Edition. Ontario Antiracism Secretariat, Ministry of Citizenship.

Huchinson, J. *Teaching Literature in High School: The Novel*. Illinois: National Council of Teachers of English, 1995.

Lester, J. *Diverse Identities: Classic Multicultural Essays*. NTC, 1995. ISBN 0844258849

Lewin, L. and B. Shoemaker. *Great Performances*. USA: Association for Supervision and Curriculum Development, 1998.

Marlyn, J. *Under the Ribs of Death*. McClelland and Stewart, 1996. ISBN 0-7710-9866-9

Marzano, R. *Assessing Student Outcome: Performance Assessment Using The Dimensions of Learning Model*. Alexandria, VA: Association for Supervision and Curriculum Development, 1993.
ISBN 0-87129-225-5

McKelvey, B. *Demystifying Thinking: A Practical Handbook for Teachers*. Toronto: Prentice Hall Canada, 1995

Media Literacy Resource Book. Ministry of Education and Training, 1989.
Intermediate and Senior Divisions

Ministry of Education. *Media Literacy*. Toronto: Ministry of Education, 1989.

Moses, D. *Anthology of Canadian Native Literature in English*. Oxford University Press, 1998. ISBN 0195412826

Neumann, B. and H. McDonnell. *Teaching the Short Story: A Guide to Using Stories from around the World*. USA: National Council of Teachers of English, 1996.

OSSTF. *Mindscapes: Teaching for Multiple Intelligences*. Toronto: Educational Services Committee, 1997.

Out of the Fire: A Play about Violence in Schools. Theatre Complete: QECVI Kingston.
This short video examines the causes of violence in schools and offers suggestions for prevention.

Pirie, B. *Reshaping High School English*. National Council of Teachers of English, 1997.
ISBN 0-8141-5668-1

Playing Fair: Carol's Mirror. National Film Board of Canada, 1992. C 9191 131
This video challenges the use of Eurocentric materials.

Queen's Anti-Racism Review. *Crossing Barriers: Diverse Minds Speak Out Anti-Racism Review. Vol. 2* (1997)

Robinson, J. and R. Bowman. *Building Cultural Bridges*. ISBN 1-879639-47-5
National Education Service resource package (1997)

Rogers, T. *Reading Across Cultures: Teaching Literature in a Diverse Society*. Teacher College Press, 1996. ISBN 0-8077-3551-5
This text offers real-life vignettes and extensive listings of multicultural literature and films for children and young adults.

Roman, Trish. *Voices Under One Sky: Contemporary Native Literature*. Crossing Press, 1999.
ISBN 08-9594720-x

Root, R. and M. Steinberg. *Those Who Do, Can*. Illinois: National Council of Teachers, 1996

Sachs, M. *Beyond Safe Boundaries*. Puffin, 1990. ISBN 0140344071

Segal, A. *Caribbean Literature*. National Textbook Company, 1998.

Slapin, B., D. Seale, and R. Gonzales. *How to Tell the Difference: A Checklist for Evaluating Children's Books for Anti-Indian Bias*. 1995. ISBN 09-62517550

Staples, S. *Dangerous Skies*. Harper Trophy, 1998. ISBN 0064406830

Sternberg, R. Beyond IQ: *A Triarchic Theory of Human Intelligence*. Cambridge: Cambridge University Press, 1995. ISBN 0-521-26254-2

Stevens, J. *Best Canadian Short Stories*. Bantam, 1986. ISBN 994911309

Taylor, D. *Funny, You Don't Look Like One: Observations from a Blue Eyed Ojibway*. Theytus Books Ltd., 1996. ISBN 0919441084

Themes in Reading: A Multicultural Collection, Vol 1-3
http://www.jamestownpublishers.com

Thomson, J. *Understanding Teenagers' Reading: Reading Processes and the Teaching of Literature*. New York: Nichols Publishing Company, 1987.

Wiggins, G. and J. McTighe. *Understanding by Design*. USA: Association for Supervision and Curriculum Development, 1998. ISBN 0-87120-313-8

Winzer, M. *Children with Exceptionalities: In Canadian Classrooms*. Scarborough: Prentice Hall, 1995. ISBN 0-295-19754

Wonder, J. and P. Donovan. *Whole Brain Thinking: Working From Both Sides of the Brain to Achieve Real Job Performance*. NY: Ballantine, 1984. ISBN 0-345-32204-5

Worley, D. *African-American Literature: An Anthology*. National Textbook Company, 1997. ISBN 0844259241

Subtask 1: Who We Are

Time: 144 minutes

Description

Students examine their own values and belief systems as a stepping stone for discussion about the nature of diversity. Students begin with written and verbal explorations of their own perceptions. They record their ideas in an ongoing response journal.

Strand(s) and Expectations

Strand(s): Writing, Language

Overall Expectations

LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations

WR1.03P - sort and label information and ideas; assess the relevance, accuracy, and completeness of the information and ideas; discard irrelevant material; and find additional information as needed (e.g., relate data to focus questions; verify data by consulting multiple sources; identify and reconcile inconsistencies; use a storyboard to sequence information from a narrative);
WR5.08P - make collective nouns used as subjects agree with verbs in simple and compound sentences;
WR5.09P - use verb tense and voice (i.e., active and passive) to suit purpose and audience;
LG1.05P - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech, including participles;
- types of sentences, including compound-complex sentences;
- components of sentences, including adjective and adverb phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG1.06P - recognize, describe, and correct sentence errors in oral and written language (e.g., comma splice, run-on sentence);
LG2.01P - use listening techniques and oral communication skills to participate in group discussions (e.g., stay on topic; contribute ideas; support opinions; build on the ideas of others; solicit and classify information; identify key ideas and supporting details; and distinguish between fact and opinion);
LG2.02P - use techniques of effective listening (e.g., make and confirm or revise predictions; identify the purpose and perspective of a presentation; make notes to identify main ideas and supporting evidence) and demonstrate an understanding of oral presentations by summarizing presenters' arguments and identifying and evaluating the techniques used to make presentations effective.

Subtask Planning Notes

Note:

Definitions of Diversity:

"[Diversity is] variety in terms of ethnicity, gender, ability, age, physical characteristics, religion, values, culture and lifestyle." (Multiculturalism Secretariat, 1993

"Diversity exists when all communities including traditionally excluded communities and all designated groups within communities can effectively voice their issues and partake equitably in the decision making structures that determine their lives." (Antiracism Secretariat)

- Teachers are reminded to place the personal survey (BLM 3.1-1) within the context of the definitions.
- Students will use a response journal extensively throughout this unit. The process of reflection will help students understand the wide range of influences which play a significant role in how they see the world. The information is used to demonstrate differences in beliefs, values, assumptions, and attitudes about self and the world. It is a dialogue that students share with the teacher. At the end of this subtask, the journal will be collected and assessed only for completion because this subtask is personal, exploratory, and sensitive. It does not lend itself to a formal assessment strategy. Teachers' comments can be anecdotal and suggestive in referring students to other texts to read, view, and discuss. Teachers remind students that their journals will contain raw materials that will eventually be shaped for the culminating activity in 4 weeks' time. Teachers also advise students that their response journals will be assessed at the end of the unit. [See BLM 3.5-6.]
- Each day's journal entry should be about a page or a page and a half.
- Students will respond to specific questions outlined in the Teaching/Learning Strategies of each subtask. In addition, time permitting, students will respond to the following questions in their journal each day:
  a) How did you feel about today's class?
  b) What did you like? Dislike? Why?
  c) Did you learn anything that you did not know? Explain.
  d) Did anything we learned apply in any way to everyday life? If yes, how? If not, why not?
- To prepare for the Book Festival, students must be reminded that they are responsible for choosing and reading a novel that reflects this unit's focus (Refer to Unit 1).
- Teachers should gather markers, chart paper, and blank paper to prepare for this subtask. As well, teachers preview/copy BLMs.
- Teachers should collect good quality photographs (same size) of individuals of various individuals of various ethnicities. Resource posters may also be obtained from Building Bridges of Understanding 1-888-NO2HATE.
- Teachers should also participate in all activities to recognize the sensitivity of these tasks.

- As new information becomes available, students may feel a little confused so teachers need to encourage students to tolerate ambiguity, maintain an openness, and a sense of humility about their beliefs. When students start looking at the web diagram, the area of language is a particularly rich one for exploring sameness and difference in various cultural contexts. Teachers may wish then to familiarize themselves with how different cultures interpret such things as colours, emotions, gestures and beliefs. Students could be directed to the library resources area to do additional research in the vertical files and CD-ROMs.
- Teachers may need to remind students that we all have biases and that this unit will be about critically examining theses beliefs.
- Teachers may wish to use senior students who have participated in diversity/leadership programs to role model appropriate language activities. Peer modeling is a useful strategy to support this unit.
- Teachers may wish to lead group discussions at this point.

Teaching/Learning Strategies

Strategies	Student Groupings
• Brainstorming • Discussion • Response Journal	• Students working as a whole class • Students working individually • Students working in pairs

1. The teacher continues to provide the opportunity for students to read on a regular basis in class as part of the Independent Reading component of the course.. Teacher reminds students that their independent reading selection should be linked to the theme of the unit. Students maintain a reading response journal. The teacher continues to monitor student progress.
2. The teacher begins the unit with a warm-up activity to review discussion protocol and guidelines. Students brainstorm rules to establish boundaries and strategies for participation in and closure of discussions. Emphasis is placed on sensitivity and respect for all members of the class. The teacher records information on chart paper and posts it in the class. **Note:** The teacher ensures that students recognize that confidentiality is an important and mature request.
3. The teacher writes two definitions of diversity on the board. Students copy these definitions:
   Diversity: Variety in terms of ethnicity, gender, ability, age, physical characteristics, religion, values, culture and lifestyle. (Multiculturalism Secretariat, 1993)
   Diversity exists when all communities including traditionally excluded communities and all designated groups within communities can effectively voice their issues and partake equitably in the decision making structures that determine their lives. (Antiracism Secretariat)
   The teacher facilitates a discussion by asking: (a) What do these definitions mean to you? (b) Can you think of examples of where these terms apply?
4. The teacher introduces the topic Who We Are by distributing BLM 3.1-1 – I Am a Person Who... a quick personal survey.
5. The teacher introduces the theme of Hopes, Wishes, and Dreams. (e.g., "We all have a desire to be somebody. We all have hopes, wishes and dreams for ourselves, people near and dear to us and for the world.") Students record their hopes, wishes, dreams in a perfect world: two or three things they hope for themselves, two or three things they hope for people near and dear to them, two or three things for the world.
6. The teacher introduces the topic of belonging to human groups and organizations. The teacher raises the idea that we all belong to many different groups at the same time. Students are asked to think of groups to which they belong. The teacher might give a prompt, for example, ancestors, student, man or woman, living with others, friendships, interests, etc. (**Caution:** Some students may live on their own. If so, extend to the idea of living in a community/town/city.)

7. The teacher raises the idea that among people and groups there are different levels and kinds of power and privilege. Teacher asks for brief responses to "What do the terms power and privilege mean to you?"
8. The teacher distributes BLM 3.1-2 – Power and Privilege that describes nine different types of power bases. Students work, in pairs, to explore and describe the various ways people and groups might attain and/or maintain power and privilege. Students are asked to identify and discuss which of the nine power bases are true for them and their partner, and which are not.
9. Students respond and record their thoughts in their response journals using the following two questions: What do your hopes, wishes and dreams tell you about what is important to you? What might prevent you from achieving your hopes, wishes, and dreams? Why? Explain.
10. The teacher distributes BLM 3.1-3 – Web Diagram. The teacher introduces the Web Diagram as a tool to explore the ways in which individuals may or may not have access to power and privilege.
11. The teacher asks students to use the Web Diagram to identify who they are, that is, the groups in which they belong, where they might have or lack advantage. There are eight sections in the Web Diagram. Each section refers to one characteristic: for example, ethnicity/cultural background, gender/sex, ability/disability, age, physical characteristics, religion, family structure, and economic status. The teacher clarifies meanings of each category. Other categories may be used such as language, interests, family influences, etc.; however, they should be the same for the whole class.
12. In the inner circle, students fill in what is true for them. Students fill in the second level of the Web to identify what they believe is true for the rest of the people in the classroom. Then, students fill in the third level to identify what they believe is true for their community/society. Students might want to look at what they think is true for the rest of the school.
13. Students may share their responses to the following questions: Which of these categories may be limiting factors in achieving your hopes, wishes and dreams. In what ways might you have advantages in terms of these categories? Which of these categories are both an advantage and a disadvantage at the same time? Do any of these categories influence who your friends are? Explain.
14. Students then work in pairs to discuss their ideas of what they think is true for the rest of the class and their community. The teacher facilitates large group discussion regarding the implications of students' findings and variations in responses. Teacher raises the questions: How might being the same as most people in a group give a person advantages? How might being different from the rest of the group be a disadvantage or an advantage?
15. In their response journals, students use their Web Diagram to reflect on "Who I Am". Students consider the following questions: If you are the same as most people in your class or community, what advantages might you have? How might this be a disadvantage now and in the future? If you are very different from the people in your class or community, how is this both an advantage and a disadvantage? Include the advantages or disadvantages gender roles play in achieving your hopes, wishes, and dreams?

    Then, students record three or four ideas about the following: What attributes do we associate with people who have wealth and power and people who have not? On what do you base your opinions? How are these opinions formed?
16. To continue this reflection and to introduce the topic of stereotyping, students are divided into groups of three or four. The teacher provides four large pictures of people from diverse communities - from personal collection or magazines. If from magazines, the pictures must be of people that the teacher has some knowledge of. Write on the back what you know about these people and what they are like.
17. The teacher keeps posters or pictures covered until ready for the exercise. Teacher unveils the posters. First part of the activity is about ten minutes. Students are asked to record and respond silently and individually to the following: What do you see? What is this person like? Would you like to get to know this person? Why? The teacher will ask students to also consider and record the following questions: How old are they? Where were they born? What is their cultural background?

What language do they speak? Favourite foods? Interests? Skills? What do they do in their spare time? How well do they do in school? How are you the same? Different?

18. Students are given five minutes to discuss their observations with other members of their group. Each group selects one or two people to present a few of the group's observations to the class. The class makes a list of positive and negative ideas.
19. The identity of the individuals depicted in the pictures is revealed. Students should then be given an accurate description of what the people in the pictures are really like.
20. The teacher debriefs students by asking the following questions: What did you learn from this experience? What do you call what we just did? What are the consequences of judging people by how they look? Have you ever felt you were wrongly judged by your appearance? What does this do to you? How fair is it if you are consistently judged by your appearance? What influences our perceptions about people who are different from us?
21. The teacher asks students in their groups to begin to form a definition of stereotyping. The teacher presents the following working definition of stereotyping (with some examples): "attributing a false or generalized idea to a group of people that results in thinking about each member of that group in the same way, without regard for individual differences. Stereotyping may be based on misunderstanding and false generalizations about gender or age, racial, ethnic, linguistic, religious, geographic or national groups; social, marital or family status; or physical, developmental or mental abilities." (www.edu.gov.on.ca/engdoc/resource/vip.html.#values)
22. In their response journals, students reflect on a time when they experienced positive or negative stereotyping, and the impact it had on them.
23. The teacher collects the response journals from students and checks them for completion. To help students in their "polishing" of one journal piece when they reach Subtask 5, the teacher checks, but does not assess, mechanics.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Response Journal	• Checklist • Anecdotal Record

Formative

- Anecdotal assessment of response journal.
- Anecdotal checklist of students completing response journal for subtask.
- Anecdotal assessment of BLMs.

Adaptations

- The teacher offers an alternative form of participation for students whose cultures do not encourage oral discussion; e.g., writing.

Resources

Building Bridges of Understanding
1-888-NO2HATE

Blackline Masters

BLM 3.1-1 – I Am A Person Who

BLM 3.1-2 – Power and Privilege
This BLM outlines different levels of power and privilege.

BLM 3.1-3 – Web Diagram
This BLM allows students to critically examine specific categories related to their social context.

Subtask 2: Stories That Shape Us

Time: 360 minutes

Description

By comparing a fairy tale and a myth, students identify the similarities in characters, plot, and theme in these works. They identify attitudes about gender, personal and social practice; and recognize their importance in shaping their own perceptions. They demonstrate their understanding by writing a myth/legend with a modern moral lesson.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Specific Expectations

LI1.02P - select and read texts for a variety of purposes, with an emphasis on extending knowledge of the elements of literary genres and the organization of informational materials, collecting and assessing information, responding imaginatively, and relating literary experiences to personal experience (e.g., gather and evaluate information from several newspaper articles; compare the early years of a historical figure or fictional character with their own);

LI1.03P - select a variety of reading strategies and use them effectively before, during, and after reading to understand texts (e.g., use a graphic organizer to focus reading; refer to text elements such as tables of contents and indexes to locate information; use prior knowledge and personal experiences to interpret and respond to information and ideas; reread confusing passages; summarize key points);

LI1.04P - demonstrate understanding of a text by citing explicit information and ideas from it (e.g., create a character profile based on a character's words and actions; list key steps from a technical manual to create a quick-reference guide);

LI1.07P - describe how readers' different values and perspectives might influence the way they respond to and interpret texts (e.g., create and share visual responses to a text and suggest reasons for similarities and differences in interpretations; choose a favourite character from a novel and give reasons for the choice; describe and give reasons for a personal interpretation of a short story);

LI3.01P - explain how authors adapt diction and phrasing and use specialized vocabulary to communicate ideas, emotions, and information and achieve intended effects (e.g., compare the colloquial language of a personal letter to the formal language of a business letter; compare the technical language of a computer manual to the language in a poem about computers);

WR2.02P - consider the characteristics of the intended audience in selecting the form and developing the content for each piece of writing (e.g., list information the audience will need and identify the most appropriate way to present it; consider the audience's age, gender, and probable knowledge of the topic in writing a report);

WR2.03P - select first or third person and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use the first-person singular to compare their own views with those in a text; use the third-person singular to summarize information from an encyclopedia; use formal language in a letter to the editor);

WR4.02P - revise drafts to ensure consistency in the use of first or third person and use of an appropriate level of language;

WR5.02P - select the publication method or vehicle most accessible or appealing to the intended audience, using technology in a variety of ways where appropriate (e.g., write and send a letter requesting information; write a column for the school newspaper; create and format advertising and promotional posters and brochures);

WR5.04P - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;

LG1.02P - use appropriate concrete and figurative language from a variety of sources to make their speech and writing vivid, precise, and interesting to its intended audience;
MD2.01P - adapt an idea or theme from a work of literature for presentation in another media form and determine what aspects have been weakened and/or strengthened by the adaptation (e.g., recast a conflict from a novel as a debate on a television or radio talk show, a theme or images from a poem as a CD cover with liner notes).

Subtask Planning Notes

Teachers remind students that formal written material will eventually be used, and possibly further shaped for the culminating activity in three weeks time.

- At the beginning of this subtask, the teacher explains that during the unit some classical Greek and Roman myths will be examined. The teacher will hand out an example (e.g., Persephone and Demeter, Athena, etc.)
- Teachers supply children's stories for students who may not have stories to share such as Sleeping Beauty, Snow White, etc. Teachers may also have students bring in their childhood picture books to class if possible.
- Teachers should also bring in additional myths/legends; e.g., Hercules, Jason and the Golden Fleece. (Dominant Characteristics, Plot, Purpose)
- Teachers may also refer to *Deeds of Gods and Heroes* for reference and Edith Hamilton's book of Greek Mythology.
- Teachers should remind students that computer lab time should be booked on their own.
- Teachers may organize with teachers at their elementary feeder schools to make arrangements for reading of their stories. They will read their story to a specific grade (where schedules permit).
- Teachers should review reading strategies to model them effectively. Teachers need to pay close attention to how students are developing reading strategies and following directions. Teachers should be aware of how students deal with the verbs which give direction in assignments. Teachers can model how students should approach new and unfamiliar material to help prepare them for the Grade 10 Literacy Test.
- Teachers keep copies of exemplary work.

Prior Knowledge Required

- Teachers should review plot, setting, character, and moral lesson.

Teaching/Learning Strategies

Strategies	Student Groupings
• Brainstorming • Discussion • Response Journal • Direct Teaching	• Students working as a whole class • Students working individually • Students working in small groups

1. As an introduction to this activity, teachers ask students to remember the stories that were told to them as children. Some students may wish to orally share their stories with the class
2. Students answer the following questions about these stories in a class discussion. Questions:
   a) What stories do you remember as a child? What stories did you enjoy as a child? Why? (examples may include myths, legends, fairytales) Did they represent the lives of you, your family, and ancestors? Did these stories reflect the people in Canada?
   b) Were they read to you or were they told to you?
   c) Choose one story from your childhood. How were the individuals in that story portrayed? What did they look like? What did the villains look like? Describe the heroes? Did they (heroes,

    villains) look like you, people in your family or ancestors? Explain how it matters or does not matter.
    d) Make a prediction about why we tell myths and fairytales? Why are they told from generation to generation? What did they tell you about the advantage/disadvantage of being in charge or not being in charge. Conclude what they might have told you about beauty, co-operation, competition, and/or who is important and valued?
    e) Was there a moral in the story? If so, is it relevant for all people? Who lost or won? What was lost or won? Was the ending fair for everyone? Why or why not?
3. The teacher introduces the concept that the stories they heard as children are much like the stories that have been told for centuries.
4. The teacher gives students a myth/legend (e.g., Hercules, Jason and the Golden Fleece). It is read orally by the teacher.
5. With these stories as a basis, the teacher reviews the dominant characteristics of the myth/legend and fairytale (see BLM 3.2-1 (a) – Dominant Characteristics of Myths, Legends, and Fairytales).
6. Using information from the myth, the teacher and the class fill out the chart using an overhead.
7. Students fill out BLM 3.2.1 (a) – Dominant Characteristics of Myths, Legends, and Fairytales, in small groups, for a fairytale that was discussed earlier.
8. Using a Venn Diagram (see BLM 3.2-2 – Comparing Fairytales and Myths/Legends), students compare the fairytale and myth. They should consider: character, tasks, and obstacles for the central character, moral/lesson, complication/conflict.
9. The teacher explains that myths and fairytales have a pattern that can also be recognized in modern short stories, considering that these genres have a beginning, middle, and end. The teacher explains that myths can be seen as prototypes (models, examples, exemplars) for many modern short stories. Myths and legends may have been changed, modified, and reworked; but, essentially, the pattern and moral or lesson remains constant. Teachers remind students that this is not always the case, that formats of stories, like culture, change and evolve over time.
10. The teacher reads a modern short story with the class (e.g. Tatuana's Tale). A modern short story is a story that is either written or set in a current context.
11. The teacher models some reading strategies. For example, the teacher asks students what the title might mean, and has students make predictions about what the story will be about. The teacher reads several paragraphs and asks students to make further predictions or inferences about characters, relationships, setting, etc. The teacher asks students to read orally and stops them periodically to identify and interpret selected details, images, and language. Students use their prior knowledge about myths to make more predictions about plot and characterization. After reading, the teacher asks students if their predictions were accurate; if not, they should identify what pieces of information affected their understanding. Students formulate and record questions about character and pattern in the short story that utilizes a mythic prototype.
12. The teacher asks students to respond to the following questions in their response journals:
    a) Is the moral or lesson relevant to you?
    b) Does this story relate to you? If so, how? What one aspect would you change so that it would relate to you?
    c) Would you be a friend to any characters in this story?
    d) Could you imagine yourself in the story? Why or why not?
    e) Describe a time when something like this happened to you or you were involved in a similar situation.
13. Refer to BLM 3.2-1 (a) – Dominant Characteristics of Myths, Legends, and Fairytales that was completed for the teacher-provided myth analysis. Students complete BLM 3.2-1(c) – Characteristics of the Short Story Based on a Mythic Motif to analyse the short story.
14. The teacher asks students, What commonalities and differences exist between the myth/legend and the modern short story? For example, character(s), setting, theme or moral lesson, etc.

15. Students respond to the following questions in their journal:
    a) What plot features do the two types of stories have in common?
    b) What factors could account for the differences in the stories?
    c) What values and beliefs are apparent in the stories?
    d) Do you share these values and beliefs? Which ones?
    e) What lessons can be learned in the stories; that is, what messages do these stories send about: who deserves power, wealth and happiness; who is beautiful; who is important; and/or who is valued?
    f) Is this lesson relevant for you? Explain.
    g) What do we learn about ourselves through the stories?
    h) What do we learn about our roles and status in the community?
    i) Do these stories still teach us anything about life or living? Explain.
    j) Based on your Web Diagram profile, where do you belong/fit in these stories? For example, would you be a hero, villain, victim, king, queen, princess, a person with economic status and power? Who would you like to be in the story, and why?
16. The teacher introduces the writing assignment (BLM 3.2-3 – Myth/Legend Writing Activity) and explains that students' journal responses may prove to be a valuable resource in the writing of their own modern myth/legend that may be read to elementary school children. The assignment will be 300-400 words in length.
17. Students will be given three openings for their story to choose from: "Once upon a time…", "Suddenly I woke from a long dream…", and "It was a strange time and place…".
18. Students will develop planning notes for the narrative by brainstorming with peers and the teacher and gathering ideas from the BLMs.
19. Students write the rough draft from their planning notes, asking for teacher assistance as necessary. The teacher will circulate to ensure that any problems are dealt with in a timely fashion.
20. The teacher will conference with students to edit their rough work using BLM 3.2-5 – Editing Checklist for Myth or Legend. The teacher may conduct mini-grammar lessons with students who are experiencing similar difficulties.
21. The teacher allows time for students to complete the writing process for this assignment, including providing computer lab access for students who would like to word-process their final copy.
23. The teacher collects students' assignment for summative evaluation using rubric. [See BLM 3.2-1 (b) – Myth/Legend Writing Scoring Guide.
24. The teacher collects the response journals from students and checks them for completion. To help students in their "polishing" of one journal piece when they reach Subtask 5, the teacher checks, but does not assess, mechanics.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Essay • Response Journal • Questions and Answers (Oral)	• Rubric • Anecdotal Record • Checklist

Formative

- Anecdotal assessment of response journal.
- Anecdotal assessment of BLMs to ensure completeness and understanding.
- Teacher assists students while they complete editing checklist.

Summative

- Rubric used to assess the Creation of Modern Myth/Legend (listed in assessment strategies as essay).

Adaptations

- Students who do not remember or have any stories to share may ask their friends or family members to share one of their stories. The teacher may also provide examples.
- Students are encouraged to bring in myths, legends, and fairytales from other cultures.
- Some students may need more time to complete the writing activity.
- Teachers need to build in conferencing time for students who need it.
- Teachers may offer students an opportunity for enrichment by having them illustrate their myth or legend.

Resources

Archibald, J., V. Friesen, and J. Smith. *Courageous Spirits, Aboriginal Heroes of Our Children.* Penticton: Theytus Books Ltd., 1993. ISBN 0-919441-50-5

Bruchac, J. *Between Earth and Sky*. Harcourt Brace, 1998. ISBN 0-15-200042-9

Cave, K. *Something Else*. Mondo Publishing-Penguin, 1998. ISBN 1572555637

Charles, V.M. *Stretch, Swallow, Stare*. Stoddart Publishing, 1999. ISBN 0-7737-30982

Cole, B. *Princess Smartypants*. Paper Star, 1997. ISBN 06-98115554

Comissiong, L. *Mind Me Good Now*. Annick Press, 1997. ISBN 1550374826

Crook, C.B. *Maple Moon*. Toronto: Stoddart Kids, 1997. ISBN 0-7737-3017-6

Dillon, L. and D. Dillon. *Her Stories: African American Folktales, Fairy Tales and True Tales*. New York: The Blue Sky Press, 1995. ISBN 0-590-47370-0

Dr. Seuss. *The Sneetches and Other Stories*. New York: Random House, 1989. ISBN 03-94800893

Dyson, A. and C. Genishi. *The Need for Story: Cultural Diversity in Classroom and Community*. NCTE., 1994. ISBN 0-8141-3300-2

Edwards, P. and H. Cole. *Dinorella: A Prehistoric Fairy Tale*. New York: Hyperion Books, 1997. ISBN 07-86803096

Fox, R. *The Creator's Gift*. Anishinaabe Kendaswin Pub., 1994. ISBN 1-896027-08-3

Keenes-Douglas, R. *Freedom Child of the Sea*. Annick Press Ltd., 1997. ISBN 1-55037-372-2

Keenes-Douglas, R. *The Nutmeg Princess*. Annick Press Ltd., 1992. ISBN 15037236x

King, T. and W.A. Monkman. *Coyote Columbus Story*. Toronto: Groundwood Book, Douglas and McIntyre, 1992. ISBN 08-8899155-x

King, T. *Coyote Sings to the Moon*. Toronto: Key Porter Books Ltd., 1995. ISBN 1561893986

Lottridge, C. *Mythic Voices*. McDougal Littell and Co., 1994. ISBN 081238198x

Plain, F. *Eagle Feather - An Honour*. Winnipeg: Pemmican Pub., 1992. ISBN 0-921827-12-1

Silverman, E. *Raisel's Riddle*. New York: Farrar, Straus & Giroux, 1999. ISBN 0-374-36168-1

Stern, A. *World Folk Tales: An Anthology of Multicultural Folk Literature*. NCT., 1994. ISBN 0844207810

Stern, A. *Tales from Many Lands: An Anthology of Multicultural Folk Literature*. NTC., 1996. ISBN 0844208558

Sydor, C. and R. Ohi. *Ooo-cha!* Annick Press Ltd., 1999. ISBN 1-555037-604-7

Taylor, C.J. *Little Water and the Gift of the Animals*. Toronto: Tundra Books, 1992. ISBN 0-88776-400-2

Van Laan, N. *In a Circle Long Ago: A Treasury of Native Lore from North America*. Toronto: Apple Soup Books, 1995. ISBN 0-679-85807-5

Overhead

Blackline Masters

BLM 3.2-1 (a) – Dominant Characteristics of Myths, Legends, and Fairytales
This BLM provides a structure for students to analyse the dominant characteristics of myths, legends, or fairytales.

BLM 3.2-1 (b) – Myth/Legend Writing Scoring Guide
This rubric offers specific criteria for assessing students' myths or legends.

BLM 3.2-1 (c) – Characteristics of the Short Story Based on a Mythic Motif
This BLM provides a structure for students to analyse the dominant characteristics of a short story based on a mythic motif.

BLM 3.2-2 – Comparing Fairy Tales and Myths/Legends
This BLM provides a structure for students to compare Fairy Tales and Myth/Legend

BLM 3.2-3 – Myth/Legend Writing Activity
This BLM provides a structure to use to write Myth/Legend.

BLM 3.2-4 – Planning Your Myth/Legend
This BLM offers a structure for students to plan their Myth/Legend.

BLM 3.2-5 – Editing Checklist for Myth or Legend
This BLM provides a checklist for editing and revising the Myth/Legend.

Subtask 3: The Advertisement as Myth

Time: 360 minutes

Description

Students identify implicit and explicit messages in magazine and television advertisements. They research, decode, and compare two advertisements, one from each medium. They demonstrate their understanding of mythical allusions and of implicit and explicit messages by creating two advertisements for one product appropriate for different audiences. They write an explanation of how the design has been influenced by the purpose.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;

MDV.01P - describe the elements, intended audiences, and production practices of a range of media forms and explain how these factors shape media works;

MDV.02P - use knowledge of a range of media forms, purposes, and audiences to create media works and explain their intended effects.

Specific Expectations

LI1.05P - analyse the information and ideas presented in texts and make inferences based on the analysis (e.g., analyse a student-created website in order to give it an appropriate title; contrast a character's words and actions in a play to explain irony; identify the interests an author represents in an article on an environmental issue);

WR2.03P - select first or third person and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use the first-person singular to compare their own views with those in a text; use the third-person singular to summarize information from an encyclopedia; use formal language in a letter to the editor);

WR5.11P - spell specific historical and technical terms correctly;

LG1.01P - describe changes in English language use caused by influences such as technology, other languages, and the media (e.g., use of acronyms as nouns; conversions of other parts of speech into verbs; increasing use of specific technical terms);
LG1.02P - use appropriate concrete and figurative language from a variety of sources to make their speech and writing vivid, precise, and interesting to its intended audience;
LG1.04P - identify when it is appropriate to use slang, dialect, colloquialisms, idioms, acronyms, technical terminology, and standard Canadian English in oral and written work;
LG2.01P - use listening techniques and oral communication skills to participate in group discussions (e.g., stay on topic; contribute ideas; support opinions; build on the ideas of others; solicit and classify information; identify key ideas and supporting details; and distinguish between fact and opinion);
LG2.02P - use techniques of effective listening (e.g., make and confirm or revise predictions; identify the purpose and perspective of a presentation; make notes to identify main ideas and supporting evidence) and demonstrate an understanding of oral presentations by summarizing presenters' arguments and identifying and evaluating the techniques used to make presentations effective;
MD1.01P - demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works (e.g., read and compare the front pages of two different newspapers to determine their appeal to readers; explain the appeal of popular film genres to mass audiences);
MD1.02P - identify key elements and techniques used to create media works in a variety of forms (e.g., rapid editing in a television commercial; plot in a comedy; juxtaposition of colour and text in posters), and explain how these elements contribute to the theme or message;
MD1.03P - analyse the elements of media works in order to explain the reactions of different audiences to the works (e.g., write a report examining the sponsors of selected television programs to determine which groups of people the programs are aimed at; write an essay or report identifying stereotypes in television shows and suggest how specific audiences might react to them);
MD1.04P - describe and explain how and why media works are used to market related products (e.g., how and why books are reissued in conjunction with film releases);
MD2.01P - adapt an idea or theme from a work of literature for presentation in another media form and determine what aspects have been weakened and/or strengthened by the adaptation (e.g., recast a conflict from a novel as a debate on a television or radio talk show, a theme or images from a poem as a CD cover with liner notes);
MD2.02P - create media works for different purposes and explain how the design has been influenced by the purpose (e.g., create an informational pamphlet and a promotional pamphlet for the same product or service);
MD2.03P - design media works appropriate to different audiences and explain which elements will make a work appeal to a particular audience (e.g., design brochures marketing a product to consumers with different income levels and explain the appeal of each).

Subtask Planning Notes

Teachers remind students that formal written material will eventually be used, and possibly further shaped for the culminating activity in two weeks.
Note: Teachers should note that we all have ethnicity. We all belong to an ethnic group. We tend to use the term 'ethnic' to describe people who are not 'white'/'beige' or English-speakers. Doing so perpetuates the notion of 'otherness'. Teachers may wish to ask students what the term 'ethnic' means to them? (Prompt: How does ethnicity relate to advertising?) Part of this activity is meant to challenges the stereotypes, myths, assumptions, to unearth cultural myths and assumptions in ads. Students should also be introduced to the Canadian Code of Advertising Standards.

- Teachers need to prepare advertisements and display ads on bristol board. Teachers need to remind students to record answers to these questions in their journals. In addition, teachers should direct follow-up questions to the following issues:
  - distinguishing fact from opinion;
  - key ideas that emerged during the class discussion;
  - kinds of conclusions formed.

  Students can also speculate on how this knowledge can be used for workplace and college programs.
- Teachers need to seek permission to tape and show television advertising clips. Emphasis should be given to ads that are Canadian and/or international.
- Teachers need to become familiar with elementary editing techniques, juxtaposition of colour and print, and how rapid editing (quick cuts from scene to scene and/or sound to sound or both) contributes to the development of meaning.
- Teachers may need to help students gather materials for their presentation (paint, bristol board, scissors, glue, pencil crayons, rulers, fabric, etc.). Teachers need to check for appropriate content that is free of bias and stereotype. This is an important consideration because students need to be reminded that images of violence, for example, are inappropriate.
- Teachers may use a variety of viewing strategies, e.g., audio on/picture off or vice versa.
- Teachers keep copies of exemplary work.
- Teachers are strongly encouraged to obtain a copy of *Media Literacy Resource Book*, 1989, Ministry of Education and Training. Of particular note are pp. 177-210.

Prior Knowledge Required

- Grade 9 Course Profile: Media Section: Implicit and Explicit Messages

Teaching/Learning Strategies

Strategies	Student Groupings
• Response Journal • Demonstration • Discussion • Read Aloud	• Students working in small groups • Students working as a whole class • Students working individually

> "Ads are really doing their work when you don't notice them."
> Marshall McLuhan

1. The teacher begins this subtask by asking students about magazine or poster advertisements that people have pinned up in their lockers or rooms at home.
   a) What or who is the ad about? What do you like about the ad?
   b) Is what you like about the ad or poster just personal preference? Did the advertiser put in the feature that appeals to you on purpose? (**Note:** Advertising companies hire psychologists to study trends, to survey what appeals to people, what does not.)
   c) What is your favourite TV ad? Why? What is your least favourite ad? Why? Describe in detail how much you can remember about each ad, i.e., your favourite and your least favourite ads.
   d) What happens in the ad? Does your favourite ad have a plot? What kind of people are in it? How are they dressed? What images do they project? Which of their qualities are associated with the product?
   e) What tends to linger in your head about TV ads: the audio, the video or both? Do you ever hum any of the jingles? Which ones?
   f) What kinds of ads appeal to your age group? Why? What do these ads have in common?
   g) What kinds of ads appear during children's programs on TV, during sports programs, during afternoon soaps?

   - h) Is there any connection between the program and the ads and the target audience? Explain.
   - i) What do ads teach us, if anything?
2. The teacher now has students work in groups to answer the following questions. The teacher assigns roles of reporter and recorder. After a short discussion, students report back. During the report back, students are to take notes.
   - a) How many people in the magazines or posters are wearing or carrying advertising? Why?
   - b) How does the manufacturer benefit?
   - c) What colour is the item?
   - d) Is there a visible product logo on the item?
   - e) What might it communicate about the product and the person wearing the item?
3. The teacher introduces students to the survey activity BLM 3.3-1 – Advertisements and Me. Volunteers are asked to tally the questionnaires and to report results to the class. Teacher asks the following questions:
   - a) Are these the results you expected? Explain. What might these results tell you about you and your classmates?
   - b) Were you uncomfortable answering any of the questions? Which ones?
   - c) If the whole school did the survey, would the results be similar to your class? Why or why not?
4. The teacher presents BLM 3.3-2 – Definitions of Advertising on an overhead and asks students the following questions.
   - a) Do ads make people feel satisfied or dissatisfied with themselves and others? Explain.
   - b) Is it in an advertiser's best interest to make people feel satisfied or dissatisfied with themselves?
   - c) Do ads benefit us? In what ways might ads harm us?
5. The teacher places several advertisements, one at a time, on an overhead projector, and asks students to record their immediate impressions in their journal. The teacher asks:
   - a) What is your immediate response to and/or feeling about the ad?
   - b) What is it about the ad that makes you feel this way? What product is the ad selling?
   - c) What claims are being made? Would you buy the product? Why or why not?
   - d) Who can afford this product? Can you afford to buy the product?
   - e) Describe the physical characteristics of the men and women in these ads (e.g., age, size, skin colour, hair, eye shape, ability, etc.)
   - f) Whose life and what kind of life style are the people in the ads portraying?
   - g) What values and beliefs do these ads promote? Do you share these values and beliefs? If so, which ones?
   - i) What does the ad tell you about what men are like, what women are like and how they differ? What do they tell you about relationships between men and women? Is this information true? Do these ads illustrate any stereotypes? On what do you base your opinion?
   - j) What stereotypes affect your perceptions?
6. The teacher asks students to define self-image (a person's image or concept of self) and self-esteem (a person's conception of his or her own worth or self-respect). At this time, the teacher will point out that many advertisements contain a mythic element. For example, characters in advertisements pursue or achieve the "ultimate" goal (the product), or they try to transform themselves by owning the advertised product. Our self-esteem and self image can be affected by how we perceive ourselves relative to the advertisements we encounter.
7. The teacher will divide the class into several small groups to look at different advertisements that contain the mythic element. (The ads are mounted on poster board.) Each group discusses and records the following:
   - a) What is the product in the ad, who is selling it and what is being claimed?
   - b) Who is likely to buy this product; that is, who is the intended consumer or target audience? What is their age, sex, economic level?

   c) Who is shown in the ad? Can you find "yourself", your peers or other people that you know in the ad?
   d) Describe what kinds of people are left out of the ad? (Ask students to consider inherent physical features, ability/disability, economic and educational status, etc.)
   e) How does the ad illustrate the mythic element?
   f) What human concerns, needs, fears, or desires are being appealed to?
   g) What does the ad tell us about lifestyle preferences, what people need to be happy, successful, wealth, sexually attractive?
   h) Whose life or way of living does the ad represent? Whose life does it not represent?
   i) What is setting of the ad? (pleasant or unpleasant) What kind of atmosphere does it establish?
   j) Is the ad realistic? Why or why not?
   k) To what extent, if any, do these ads affect our view of reality?
   l) What message might the ad be sending about the people in the ads and their way of living? What impact might the ads have on people who are not like the people in the ads?
   m) Does the ad exaggerate (stereotypes) or understate them? How?
   n) What persuasive language is used? What is the dominant image?
   o) What positive/negative images are used?
   p) What makes the ad appealing?
   q) Might this advertisement persuade you to purchase the product?
8. After students have recorded their responses to one advertisement, the teacher may repeat the activity until all of the advertisements have been analysed.
9. The teacher facilitates a class discussion based on the groups' collective findings, pointing out the implicit and explicit meanings of the language and images portrayed in the advertisements.
10. The teacher asks students to collect two advertisements from a magazine from home or from a magazine provided by the teacher. They also do an audit of two advertisements run on television during primetime. They use BLM 3.3-3 (a) – Magazine Advertising Audit and BLM 3.3-3 (b) – Television Advertising Audit to record their observations.
11. Students choose and compare "mythic" advertisements of the same or a similar product in a television show and a magazine advertisement. They use the Venn Diagram on BLM 3.3-4 – Television and Magazine Advertisement Comparison to compare
    a) how the ad treats men and women, and people from diverse communities (e.g., which groups are represented, how, in what capacity, etc.)
    b) the persuasive techniques used
    c) the use of implicit and explicit meanings
12. Students produce two advertisements, using the media of their choice, for a product that is appropriate for two different audiences. They use some of the elements that they have seen modelled in professional advertisements. They can use the advertisement-creation tips in BLM 3.3-5 – Advertisement Creation Tips. They should also follow the Canadian Code of Advertising Standards.
13. Students write a brief explanation (150-200 words in length) of how their ad design and the purpose of the ad is connected. As well, students explain how the two advertisements for one product appeal to different audiences. They are given time to peer edit their work, checking for spelling, punctuation, and grammar.
14. Students submit their ads and explanation to be assessed with BLM 3.3-6 – Advertisement Scoring Guide Rubric.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Response Journal • Performance Task • Essay	• Rubric • Anecdotal Record • Checklist

Formative

- Anecdotal assessment of response journals.
- Teacher observation of group work.
- Teacher uses checklist to assess advertisement explanation.

Summative

- Rubric used for the summative assessment of advertisement

Adaptations

- Teachers and students need to bring in magazines, particularly Canadian magazines, and videotaped ads.
- Teachers and students may prepare ads on bristol board.
- Teachers need to build in conferencing time for students who need it.
- Teachers may broaden material selection for advertisements to include the internet, flyers, newspapers, and community papers. Teachers may select ads geared to the workplace
- Teachers may experiment with different viewing techniques. For example, view the video with the audio off, view the video with audio on, and video off, and compare the impact.

Resources

Livesly J., B. McMahon, S.J. Pungente, and R. Quin. *Meet the Media: Canadian Edition*. Toronto, Ontario, Canada: Globe Modern Curriculum Press, 1990.

Rotcoll, K, S. Haefner, and S. Hall. *Advertising in Contemporary Society: Perspectives Toward Understanding*. University of Illinois: 1996. ISBN 0252065425

Web Sites

Center for Media Literacy
http://www.medialist.org/index.html

Communication Studies, Cultural Studies, Media Studies Information Base
http://www.cultsoc.ndirect.co.uk/muhome/cshtml/

English and Media Centre
http://www.mplc.co.uk/orgs/emedia/index.html.

Media and Communication Studies
http://www.aber.ac.uk/dgc/welcome.html

Media and Cultural Theory
http://www.sfxavier.ac.uk/sfxhtml/lafaculty/media.html

Media Awareness Network
http://www.media-awareness.ca

Blackline Masters

BLM 3.3-1 – Advertisements and Me
This BLM provides a series of questions about advertisements and how they relate to students.

BLM 3.3-2 – Definitions of Advertising
This BLM provides students with definitions of advertising.

BLM 3.3-3 (a) – Magazine Advertising Audit
This BLM provides charts on which to record observations about magazine ads.
BLM 3.3-3 (b) – Television Advertising Audit
This BLM provides students with a chart on which to record observations about television advertising.
BLM 3.3-4 – Television and Magazine Advertisement Comparison
This BLM contains suggestions for making comparisons between television and magazine and ads.
BLM 3.3-5 – Advertisement Creation Tips
This BLM provides students with tips for the creation of advertisements.
BLM 3.3-6 – Advertisement Scoring Guide Rubric
This rubric assesses students' ability in terms of the following categories: Knowledge/Understanding, Thinking/Inquiry, Communication, and Application.

Subtask 4: Television Stories That Shape Us

Time: 360 minutes

Description

Students deconstruct influential television shows that use, and misuse, gender and cultural stereotypes and mythic motifs. They understand the use of these techniques and elements and demonstrate their understanding by writing a polished mini-review of a show.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

LIV.02P - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, magazines, and reports;
WRV.03P - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;
WRV.05P - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

LI1.04P - demonstrate understanding of a text by citing explicit information and ideas from it (e.g., create a character profile based on a character's words and actions; list key steps from a technical manual to create a quick-reference guide);
LI1.05P - analyse the information and ideas presented in texts and make inferences based on the analysis (e.g., analyse a student-created website in order to give it an appropriate title; contrast a character's words and actions in a play to explain irony; identify the interests an author represents in an article on an environmental issue);
LI1.06P - use evidence from a text to support judgements about an issue (e.g., debate an issue discussed in a magazine or newspaper; debate the appropriateness of the resolution of a story);
WR1.03P - sort and label information and ideas; assess the relevance, accuracy, and completeness of the information and ideas; discard irrelevant material; and find additional information as needed (e.g., relate data to focus questions; verify data by consulting multiple sources; identify and reconcile inconsistencies; use a storyboard to sequence information from a narrative);
WR3.02P - use a single, controlling idea and connecting words and phrases to structure a series of paragraphs (e.g., establish chronological order with words such as in the beginning, second, and finally for a short report);

WR4.01P - revise drafts to ensure that ideas are adequately developed and supported by relevant details and facts, and to achieve clarity and unity (e.g., use a checklist to verify the content of a report and the logic of its structure; insert connecting words in paragraphs of a report or personal essay to improve unity; refer to the introduction in the concluding paragraph of a personal essay to improve unity);
WR4.04P - consider reactions of teachers, peers, and others in revising and editing written work;
LG1.05P - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech, including participles;
- types of sentences, including compound-complex sentences;
- components of sentences, including adjective and adverb phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG1.06P - recognize, describe, and correct sentence errors in oral and written language (e.g., comma splice, run-on sentence);
LG1.07P - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:

- spelling: historical and technical terms;
- capitalization: of proper nouns, and in scripts, dialogue, and poetry;
- punctuation, including semicolon.

Subtask Planning Notes

Teachers remind students that formal written material will eventually be used, and possibly further shaped for the culminating activity in one week.

- When planning this subtask, teachers should remind students to view a television show (sitcom or drama) between Teaching/Learning Strategies 6-7.
- Teachers need to review the articles from the Internet noted in the Teaching/Learning Strategies.
- Teachers need to gather 4- to 5-minute clips from a variety of television shows. Examples may include *The Simpsons, Degrassi High, That 70's Show,* etc. Television programs are protected by copyright. Under current regulations, teachers may not screen the television shows or "clips" suggested in this unit without permission from the shows' producers. It is suggested that such permission be sought at the Board level rather than at the individual school level. Alternatively, teachers may ask students to view these programs at home.
- Teachers should note that some TVO programs and "clips" of newscasts may be shown in the classroom without infringing copyright. Detailed information about copyright requirements should be available for teachers at the individual Board level if teachers have questions.
- School administration needs to be informed that this subtask involves television viewing, which is in keeping with the Grade 10 Policy Document. Teachers may need to attain parental permission to have their children watch television ads in class. They should also be aware that some groups of parents may object to having their children watching television, and if so, teachers may need to provide an alternative assignment.
- Rough drafts need to be reviewed in a timely fashion so students will be able to effectively incorporate suggestions into their final copy.
- Teachers may compare final drafts with students' personal assessments (BLM 3.4-6) to identify which common writing problems students do not know how to identify or correct. These common problems can be addressed in future language lessons.

- Teachers collect movie reviews from such magazines as *Macleans* or *Saturday Night* to illustrate the purpose of student television reviews. Before reproducing materials for student use from magazines, teachers need to ensure that their Board has a Cancopy licence and that the magazine resources they wish to use are covered by this licence.
- Teachers provide for the inclusion of some student movie reviews to be submitted to the school paper local community papers. Teachers may also wish to invite movie reviewers to the classroom to teach a lesson on writing a review. For an enrichment activity, teachers may wish to have students attend a few classes on creative writing or journalism at a local college or university. (e.g., Queen's University, St. Lawrence College, Loyalist College, OISE/University of Toronto, Nipissing University)
- Teachers keep copies of exemplary work.
- Teachers are strongly encouraged to obtain a copy of *Media Literacy Resource Book*, 1989, Ministry of Education and Training. Of particular note are pp. 177-210.

Prior Knowledge Required

- Grade 9 Course Profile: Media Section

Teaching/Learning Strategies

Strategies	Student Groupings
• Brainstorming • Directed Reading-Thinking Activity • Discussion • Expressing Another Point of View • Response Journal	• Students working as a whole class • Students working in small groups • Students working individually

1. The teacher introduces this sub-task by having the class review the definition and types of diversity (e.g., race, religion, physical ability, economic status, gender, etc.) and stereotypes (oversimplified mental picture shared by many people in a group) that are found in North American society. Possible questions for discussion include:
   a) What are your favourite TV programs: comedy, drama, soaps, entertainment, news, sports, documentary, cartoons?
   b) Who are the main characters?
   c) Which of these characters are most like you and how?
   d) To what extent do the main characters reflect the population of Canada? Who is missing?
   e) How are genders/sex roles portrayed?
   f) Whom do they show? Who is left out?
   g) What values and beliefs do the gender/sex roles in your favourite TV programs portray?
   h) How accurate are the portrayals of people from diverse communities? On what do you base your opinions?
2. The teacher explains that for the next several lessons, students are going to focus on the use and misuse of gender and cultural stereotypes in television shows. Students will read the articles "Behind the Times: Minorities on TV" and "From Sidekick to Superwoman: TV's Feminine Mystique" (see Resources and answer the following questions in a class discussion:
   a) Can you think of examples of programs that represent racial and cultural diversity?
   b) Do you agree that minorities and realistic female characters are under represented on television? Explain.
   c) What messages do viewers receive when the majority of main characters are white males?
   d) Is there a genre (type) of television show in which minorities are represented?
   e) How accurate or positive are these depictions?

   f) On what do you base your opinion?
   g) What are the dangers of stereotyping?
   h) What is the effect of stereotypical portrayals of gender and sex roles?
3. Students respond in their journals to this statement: "What is not said in the media is as important as what is explicitly articulated." They will answer the following questions:
   a) What issues in the articles are you affected by and how?
   b) How do you feel about these issues?
   c) What issues were you already aware of?
   d) What issues would you like to learn more about?
4. The teacher shows students two or three short (4-6 minutes), prepared clips (scenes) from popular television shows, which might include *Ally McBeal, North of 60, Due South, Ready or Not, Dawson's Creek,* or *That Seventies Show*. Students are asked to describe what explicit and implicit messages are conveyed. For example, in *Ally McBeal*, Ally hallucinates and seeks professional advice for her relationship dysfunction. Ally's obsession with romance and introspection are normal and a source of humor. Students explain how these messages reinforce stereotypes. For example, in *Ally McBeal*, all women are obsessed with the desire to change themselves. These shows are skewed in their real-life portrayal of men and women. For example, how could a lawyer have the time to obsess they way Alley does and keep her job?
5. Students are given BLM 3.4-1 – Students' Lives/TV Lives to compare their lives to that of the characters they see on a TV sitcom of their choice. Questions they could answer in their journal include:
   a) Can you imagine yourself in the same kinds of situations as the characters in the sitcom?
   b) Would you be friends with or date any character on the show? Why or Why not?
   c) Who is missing from the show?
   d) Why do you like or dislike the show?
   e) Is there any aspect of the show that is representative of your life? What?
   f) What values and beliefs do you share with the TV characters?
   g) Who is the intended audience? Justify your answer by using evidence from the television show.
6. The teacher divides the class into groups that will monitor different genres or types of television shows during primetime. Groups compare portrayals of men and women on television shows: some analyse sitcoms and others analyse dramas. Each group agrees to view and analyze one television show, using BLM 3.4-2 – Group Television Show Audit: Male/Female Comparison. Students are instructed to fill out the audit with specific examples from the show.
7. Students are given time to meet in their groups to compare their interpretations and make some generalizations about the television shows they watched. Groups orally report their findings to the class. The teacher asks the following questions after all groups have reported:
   a) What stereotypes were presented in the different types of television shows?
   b) Who appears to be the intended audience for these shows? Justify your answer by using evidence from the television show.
   c) Why do you think producers, directors, and writers create these stereotypes on television? Speculate and explain why this show would not appeal to some people.
   d) What ideas did you have that were confirmed by this information?
   e) Who decides which shows survive and which ones do not? Predict what are the short-term and long-term consequences on members in society if stereotypes continue to be portrayed.
8. The teacher explains to students that characters presented in mythic motifs or patterns can be seen as stereotypes. Mythic characters are cast into a role and plot line that is discernible and predictable. In the previous sub-task, students looked at the qualities of traditional mythic motifs (repeated patterns) and characters found in modern short stories. These patterns and characters can also be recognized in some of today's television shows (e.g., *Xena: Princess Warrior, Hercules, The Pretender, Buffy the Vampire Slayer, The X-Files*, etc.). For example, Jared on *The Pretender* is a character that seems to

be a stereotype from the "breach of community" myth. In each episode, he enters a different "community" as an outsider; helps solve the community's problem with his extraordinary ability to adapt; and leaves the community transformed or healed.

9. The teacher shows students a movie review from a magazine, such as *Macleans* or *Saturday Night* and asks them to identify the purpose of this genre; that is, to persuade readers to see the movie and to give opinions about the quality and value of the movie. The teacher gives students BLM 3.4-3 – Television Show Review Writing and explains the assignment to students. They view a television show that uses a mythic motif (repeated pattern) and analyse how it uses or misuses gender and/or cultural stereotypes.
10. Students watch a television show, at home, that uses a mythic motif (suggestions may include: *Xena: Princess Warrior, Hercules, The Pretender, The X-Files*, etc.) and answer the questions on BLM 3.4-4 – Television Show (Mythic) Analysis as a preparation for their review writing.
11. Students write a mini-review, including an attention-grabbing title, using BLM 3.4-5 – Television Review Outline as a guide for organizing their information into paragraphs. They should be reminded that the purpose of their review is to persuade readers to see, or not to see, the television show and to give opinions about the quality and value of that show. The mini-review should be between 300 and 400 words in length. The review is evaluated on how effective the issues of gender, stereotyping, etc. were analysed.
12. Students check their rough drafts with BLM 3.4-6 – Common Writing Problems. Rough drafts will also be reviewed by the teacher, as they are completed. The teacher teaches grammar or punctuation mini-lessons to students that are having similar difficulties; i.e., if several students have made subject-verb agreement errors, the teacher can review this problem with those specific students in a small group.
13. Students make a polished copy of their work on the computer, incorporating the teacher's suggestions. Students include their completed BLM 3.4-6 – Common Writing Problems, so that teachers can compare the final drafts with the student's own assessment of their writing. This comparison enables the teachers to identify which common writing problems students do not understand how to identify or correct. These common faults can be addressed in future language lessons.
14. The teacher assesses the television reviews using BLM 3.4-7 – Television Mini-Review Rubric.
15. The teacher collects the response journals from students and checks them for completion. To help students in their "polishing" of one journal piece when they reach Subtask 5, the teacher checks, but does not assess, mechanics.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Response Journal • Essay • Self-Assessment	• Rubric • Anecdotal Record

Formative

- Anecdotal assessment of response journals.
- Anecdotal assessment of planning using BLMs.

Summative

- Rubric used for summative assessment of television mini-review.

Adaptations

- Teachers need to build in conferencing time for students who need it.
- Teachers may preview the shows at school and stop the VCR to help in answering some questions.
- Teachers may assist students with difficulties answering questions on the television show analysis. For example, by providing guidance on how to use supported detail in answering questions.
- For enrichment, teachers may have students publish their review in a local newspaper.
- For enrichment, students could write a brief proposal for a sitcom that reflects the reality of their lives.
- For enrichment, students could write a storyboard for a sitcom.
- Students will publish their reviews in the school newspaper.
- Materials may be broadened to include the net, newspapers, etc.

Resources

Fox, R. *Images in Language, Media, and Mind.* NCTE, 1992. ISBN 0-8141-2281-7

Livesly J., B. McMahon, S.J. Pungente, and R. Quin. *Meet the Media: Canadian Edition.* Toronto, Ontario, Canada: Globe Modern Curriculum Press, 1990.

Ministry of Education and Training. *Media Literacy Resource Book.* Intermediate and Senior Divisions, 1989.

Web Sites

Center for Media Literacy
http://www.medialist.org/index.html

Communication Studies, Cultural Studies, Media Studies Information Base
http://www.cultsoc.ndirect.co.uk/muhome/cshtml/

English and Media Centre
http://www.mplc.co.uk/orgs/emedia/index.html

Media and Cultural Theory
http://www.sfxavier.ac.uk/sfxhtml/lafaculty/media.html

Media Awareness Network
http://www.media-awareness.ca

Behind the Times: Minorities on TV
http://www.media-awareness.ca/eng/med/class/teamedia/minority.htm

From Sidekick to Superwoman: TV' Feminine Mystique
http://www.media-awareness.ca/eng/med/class/teamedia/feminine.htm

"The White Screen"
http://www.media-awareness.ca/eng/med/class/teamedia/invisble.htm

Blackline Masters

BLM 3.4-1 – Students' Lives/TV Lives
This BLM provides a structure for students to compare their lives with the lives of characters in influential TV shows.

BLM 3.4-2 – Group Television Show Audit: Male/Female Character Comparison
This structure allows students to compare the depiction, positioning, and portrayal of female and male characters.

BLM 3.4-3 – Television Show Review Writing
This BLM outlines the assignment, steps to follow, and evaluation for this review.

BLM 3.4-4 – Television Show (Mythic) Analysis
This BLM provides a series of questions to guide students' analyses.
BLM 3.4-5 – Television Review Outline
This outline provides a step-by-step description of how students are to organize their information and analysis.
BLM 3.4-6 – Common Writing Problems
This BLM provides students with a checklist of common writing problems for use in their review.
BLM 3.4-7 – Television Mini-Review Rubric
This rubric assess students' review in terms of the following categories: Knowledge/Understanding, Thinking/Inquiry, Communication, and Application.

Subtask 5: Personal Anthology

Time: 144 minutes

Description

As a culminating task, students prepare an anthology of their writing: a shaped piece from their journal (poem, letter, pictorial), a story, an explanation of an advertisement design, and a mini-review of a television program. After peer editing, students use computer technology to publish their work.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

WRV.02P - identify literary and informational forms suited to a variety of purposes and audiences and use the forms appropriately in their own writing, with an emphasis on stating and supporting an opinion;
WRV.03P - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;
WRV.04P - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
WRV.05P - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

LI2.01P - use knowledge of elements of the novel, such as plot and subplot, characterization, setting, conflict, theme, and point of view, to understand and interpret texts in the genre (e.g., explain the use of a limited point of view to create suspense in a novel; develop and present a monologue based on a character's actions and choices in a novel; visualize and describe people, places, and events depicted in a novel);
WR4.03P - make constructive suggestions to peers in a writing conference (e.g., use checklists based on established criteria when discussing a piece of writing);
WR5.02P - select the publication method or vehicle most accessible or appealing to the intended audience, using technology in a variety of ways where appropriate (e.g., write and send a letter requesting information; write a column for the school newspaper; create and format advertising and promotional posters and brochures);
WR5.04P - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;

LG1.05P - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:
- parts of speech, including participles;
- types of sentences, including compound-complex sentences;
- components of sentences, including adjective and adverb phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG1.06P - recognize, describe, and correct sentence errors in oral and written language (e.g., comma splice, run-on sentence).

Subtask Planning Notes

- For support in letter writing, teachers may also refer to their Business Studies Department.
- Teachers should make arrangements with the computer lab for students to develop and polish their writing pieces.
- Teachers will have to collect models of all genre writing for students.
- Teachers should remind students that the time allotted for this subtask is limited, so they will have to use their time effectively. They will have to make discerning choices to facilitate the completion of the portfolio submission.
- Students may need direction on the use of the rubric in order to self assess their work.
- Teachers keep copies of exemplary work.

Teaching/Learning Strategies

Strategies	Student Groupings
• Conferencing • Response Journal • Writing Process	• Students working in pairs • Students working individually

1. The teacher describes this subtask as a culminating activity for the unit. The teacher restates that the multi-genre anthology is a collection of viewpoints using various types of writing. This anthology will include one shaped piece from their journal (poem, letter, pictorial) about their wishes, hopes and dreams related to the examinations of diversity throughout the unit. The anthology also includes a story, an explanation of an advertisement design, and a mini-review of a television program. After peer editing, students use computer technology to publish their work.
2. To prepare students for this culminating activity teachers ask students to select one of their most significant journal pieces. This piece should be one that they believe is most representative of their best work.
3. Once they have selected this piece, students must decide how they would like to shape it. For example, they may decide to shape one into a poem (free verse, acrostic, or three-word model) (see BLM 3.5-1 – Types of Poetry).
4. If students decide to shape their piece into a letter, they should refer to BLM 3.5-2 – Letter Writing and to BLM 4.2-1.
5. If students decide to shape their piece into a pictorial, they should refer to BLM 3.5-3 – Pictorial.
6. Students polish their story from Subtask 2. This editing may occur in groups, using the Grade 10 Editing and Revising Checklist, BLM 3.5-4.
7. Students spend time polishing their ad design and explanation. This editing may occur in groups, again using the Grade 10 English Editing and Revising Checklist, BLM 1.3-1.

8. Finally, students polish their mini-review of their television program. They may use BLM 3.5-4 to assist them in their revisions.
9. Students may work in the computer labs to edit and revise their work. The teacher reminds students that they have two days to shape, edit, and organize their information for their anthology. The teacher spends time conferencing with students to assist them in this process.
10. Students submit their work in a portfolio.
11. Students write a final entry in their response journal that looks at the unit as a whole.
12. The teacher collects the multi-genre anthologies and assesses them using a BLM 3.5-5. Prior to handing their work in, students use the same rubric to self-assess their work.
13. The teacher collects all response journals and assesses them with BLM 3.5-6.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Portfolios • Response Journal • Self-Assessment	• Rubric • Anecdotal Record

Formative

- Anecdotal assessment of response journal.
- Observation of students' working independently.

Summative

- Rubric: Response Journal
- Rubric: Anthology

Adaptations

- As an enrichment activity, teachers and students may design the criteria for publication in which community involvement occurs. For example, graphic designers can be invited to talk about presentations. Instructors from a local community college can also be asked to make a presentation on the technical skills necessary for publication (illustrations, posters, collages, scrolls, etc.).
- Teachers need to build in conferencing time for students who need it (provide more assistance for organization).
- Students may require more time for polishing and editing their work.
- Some students may require more computer lab time.
- An enrichment activity might include expanding the creative journal component to allow students to further explore their hopes, wishes, and dreams in advancing the idea of diversity (e.g., writing a drama, or a series of tableaux, editorial, etc.).

Resources

Perrine, L. *Sound and Sense: An Introduction to Poetry*. Toronto: Harcourt Brace, 1991. ISBN 0155826107

Somers, A. *Teaching Poetry in High School*. NCTE, 1999. ISBN 0814152899

Blackline Masters

BLM 3.5-1 – Types of Poetry

This BLM defines two types of poetry: free verse and sonnet for students to use in shaping one of their journal pieces.

BLM 3.5-2 – Letter Writing

This BLM outlines the main parts of a letter that students may use for shaping one of their journal pieces into a formal letter.

BLM 3.5-3 – Pictorial

This BLM will be used for students who wish to shape one of their portfolio submissions into a pictorial.

BLM 3.5-4 – Editing and Revising Checklist for Portfolio

This checklist will be used by students to indicate their editing and revision of their portfolio submission. A space for their personal comments is provided.

BLM 3.5-5 – Anthology Rubric

This rubric assesses students' anthologies in terms of the following categories: Knowledge/Understanding, Thinking/Inquiry, Communication, and Application.

BLM 3.5-6 – Response Journal Rubric

This rubric assesses students' response journals in terms of the following categories: Knowledge/Understanding, Thinking/Inquiry, Communication, and Application.

BLM 3.1-1

I Am a Person Who...

can____

cannot____

would never____

loves to____

wants to learn how to______________________________

used to be afraid of_______________________________

would be better off if_____________________________

is really good at__________________________________

gets really angry when_____________________________

"bugs" other people when___________________________

has the good habit of______________________________

has the bad habit of_______________________________

wishes I could change the way I____________________

wishes I could change the way other people_________

will someday_______________________________________

Did you learn something about yourself that you didn't know before?

How would you like to use what you learned?

1998 Sunburst Communications, Inc. *Student Workshop: All About Respect.*

BLM 3.1-2

Power and Privilege

Discuss and define with a partner the terms listed below.

The people in your classroom and your group of friends are each an organization of people. In the classroom and among your friends, there are people with different levels and kinds of power and privilege.

A person gets their power in various ways. Here are nine power bases. Which do you have or not have?

- **Social Power:** belonging to groups of people considered important, that is, talked about, written about, represented in history, in government, in the community, at school, in schools, TV, magazines
- **Coercive Power:** based on or gained through fear
- **Position Power:** based on position you or your family hold in society
- **Connection Power:** based on being connected to influential persons in society
- **Expert Power:** based on being an expert in some way
- **Network Power:** based on belonging to groups with similar interests and goals
- **Reward Power:** based on the ability to give rewards to others
- **Personality Power:** based on one's personal qualities and charm
- **Information Power:** based on possessing, or having access to information that others value

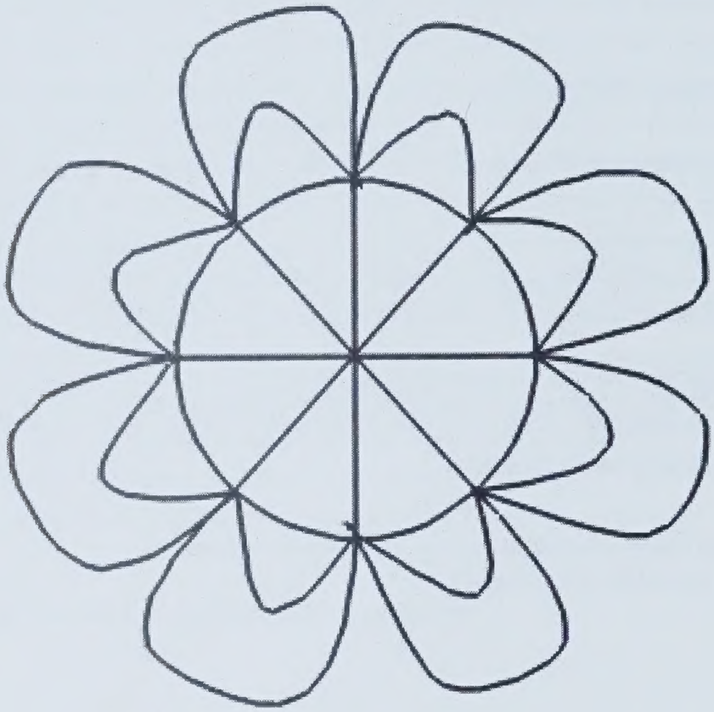
Which are true for you and you partner? How are you the same? How are you different?

Power and privilege can be used to exclude or put down others. If this is the case in your experience, what can you do to change the situation?

Adapted from FWTAO. *Untying the Knots of Prejudice Anti-racist Resource Guide.*

BLM 3.1-3

Web Diagram



Adapted from *Letters to Marcia, A Teacher's Guide to Anti-racist Education* by Enid Lee

BLM 3.2-1 (a)

Dominant Characteristics of Myths, Legends, and Fairy Tales

Character What do the characters look like? How do they behave?	**Plot** What happens in the story (events)?	**Setting** Where and when does the story take place?	**Point of View** Who tells the story? Is this story about you and/or your ancestors?	**Moral Lesson** What lesson or moral is supposed to be learned? Was the ending fair for everyone? Why or why not?

BLM 3.2-1 (b)

Myth/Legend Writing Scoring Guide

General Description of Performance	Level 1 50-59% Falls below the standard	Level 2 60-69% Approaching the standard	Level 3 70-79% Meets the standard	Level 4 80-100% Exceeds the standard
Knowledge/ Understanding	- limited understanding of the pattern, character, purpose	- some understanding of the pattern, character, purpose	- understands the pattern, character, purpose	- thorough understanding of the pattern, character, purpose
Thinking/ Inquiry - critical and creative thinking skills	- exploration and expression of theme or main ideas is vague	- exploration and expression of theme or main ideas is evident but not fully developed	- uses pre-drafting techniques with considerable effectiveness - explores and expresses a theme or main idea fully	- uses pre-drafting techniques with thorough effectiveness - explores and expresses a theme or main idea thoroughly
Communication Continuity, clarity, and logic	- communicates information and ideas with limited continuity - control of the form is not evident - sequence of events is uncertain or incomplete - lesson or moral is unclear	- communicates information and ideas with some continuity - control of the form is evident, but inconsistent - recognizable beginning, middle and ending with interrupted sequence of ideas - lesson or moral is not integrated within the myth/legend	- communicates information and ideas with considerable clarity - consistent control of the form - logical, well-sequenced beginning, middle and ending - lesson or moral is integrated within the myth/legend	- communicates information and ideas with thorough clarity - command of the form - sophisticated and smooth sequence of events, with strong beginning, middle and ending - lesson or moral is fully integrated within the myth/legend

General Description of Performance	**Level 1 50-59% Falls below the standard**	**Level 2 60-69% Approaching the standard**	**Level 3 70-79% Meets the standard**	**Level 4 80-100% Exceeds the standard**
Use of the conventions of the Myth/legend	- limited use of vivid sensory details to describe setting- limited development of plot structure - limited creation of atmosphere or mood - limited use of a consistent point of view - limited development of character and language appropriate to that character development	- some use of vivid sensory details to describe setting - some development of plot structure - some creation of atmosphere or mood - some use of a consistent point of view - some development of character and some appropriate language to reveal character traits	- describes setting with vivid sensory details - advances plot effectively - creates appropriate atmosphere and mood - selects and maintains a consistent point of view and reveals characters' thoughts and feelings through words and actions, and images and symbols are connected to these characters	- thoroughly describes setting with vivid sensory detail - advances plot thoroughly - superior creation of atmosphere and mood - selects and thoroughly maintains a consistent point of view - thorough exploration and development of character through language, images and symbols
Communication for different audiences and purposes (e.g., choice of language and style)	- little or no awareness of the audience - inappropriate and/or incorrect use of language	- beginning awareness of audience - simple, familiar use of language - mechanical, inconsistent style	- writing communicates directly to the audience - appropriate, effective use of language - individual style is apparent	- communication with chosen audience is effective and engaging - sophisticated use of language - distinct and confident use of style
Application	- limited use of drafting techniques to develop myth/legend elements - limited revision of work - limited editing to proofread and correct errors - application of written conventions is minimal -errors impede expression and comprehension	- some use of drafting techniques to develop myth/legend elements - some revision of work - some editing to proofread and correct errors - application of written conventions is inconsistent - errors occasionally detract from meaning	- uses drafting techniques to develop myth/legend elements - revises work - edits to proofread and correct errors - follows conventions of spelling, grammar, punctuation, and usage - errors do not detract from overall meaning	- demonstrates thorough competence -using drafting techniques to develop myth/legend elements -revising work -editing to proofread and correct errors -control of written conventions is skilful and consistent -errors may be the result of risks taken by the writer, errors do not detract from overall meaning

Adapted from: Kawartha Pine Ridge District School Board

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

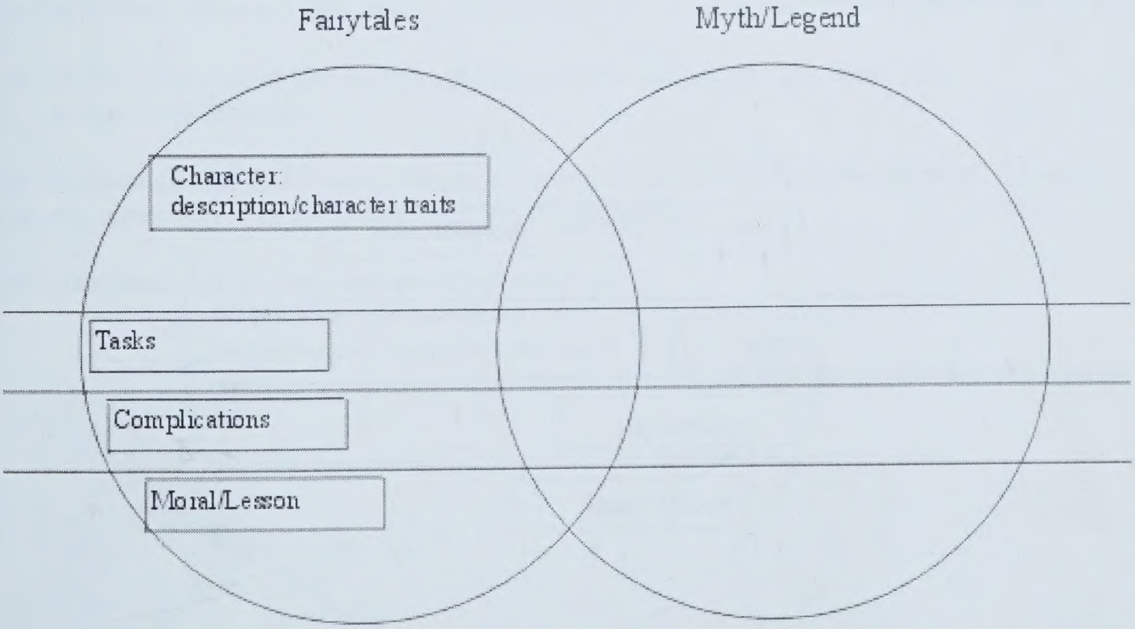
BLM 3.2-1 (c)

Characteristics of the Short Story Based on a Mythic Motif

Character What do the characters look like? How do they behave?	**Plot** What happens in the story (events)?	**Setting** Where and when does the story take place?	Point of View Who tells the story? Is this story about you and/or your ancestors?	**Moral Lesson** What lesson or moral is supposed to be learned? Was the ending fair for everyone? Why or why not?	**Mythic Motif** On which motif is the short story based? How do you know?

BLM 3.2-2

Comparing Fairytales and Myths/Legends


Fairytales
Myth/Legend
Character:
description/character traits
Tasks
Complications
Moral/Lesson

BLM 3.2-3

Myth/Legend Writing Activity

Working independently, choose either of the following openings for writing your myth or legend:

A) Once upon a time…
OR
B) Suddenly I woke from a dream…
OR
C) It was a strange time and place…

Steps to follow:

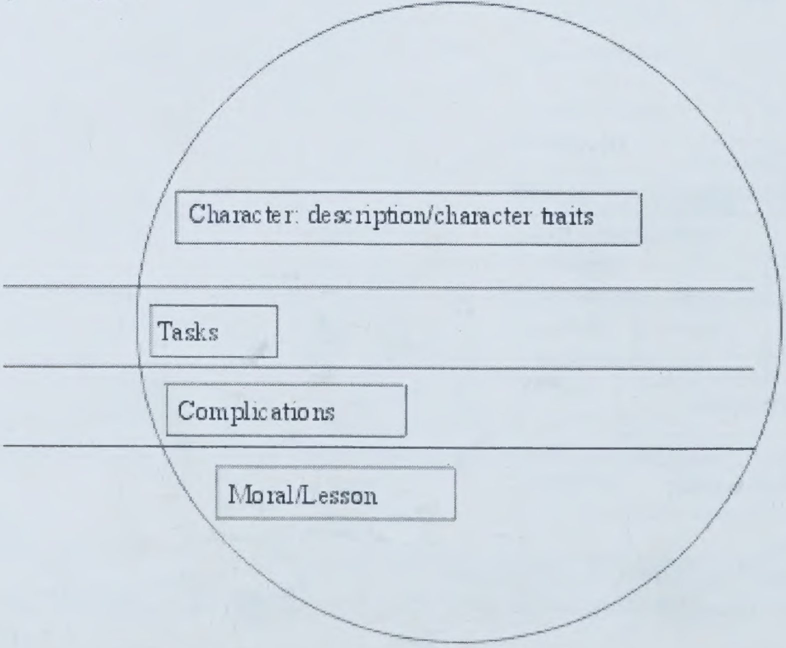
1. Brainstorm ideas and details with your class.
2. Using a blank BLM 3.2-4 – Planning Your Myth/Legend, create and develop the characteristics for your myth/legend (character, tasks/obstacles, complication/conflict, moral/lesson).
3. Using your planning notes and BLM 3.2-2 – Comparing Fairytales and Myths/Legends, develop your ideas for your myth/legend.
4. Develop these ideas into paragraphs that use sensory details and vivid language to tell the story. Keep in mind that your audience could be an elementary school class.
5. You will conference with your teacher to edit your work using BLM 3.2-5 – Editing Checklist for Myth or Legend.

Assignment:

1. Write a modern myth or legend that could be read to elementary school children.
2. Hand in the black line masters that you have used to plan your story.
3. Hand in your rough draft with your polished draft (300-400 words in length).

BLM 3.2-4

Planning Your Myth/Legend



BLM 3.2-5

Editing Checklist for the Myth or Legend

1. Is there a clear beginning, middle, and end?
2. Is there a clear and complete sequence of events?
3. Is the lesson/moral of the story clear?
4. Are sensory details used?
5. Are characters described with words that convey positive or negative impressions?
6. Are characters' thoughts and feelings revealed through their words and actions?
7. Is the language appropriate for the intended audience?
8. Has the writer checked spelling, punctuation, and usage?

BLM 3.3-1

Advertisements and Me

Circle "yes" if something has been true once or many times. and "no" if it has never been true. Your answers will remain anonymous.

I have sometimes felt bad about myself for not having something.	Yes	No
I have felt that others might like me better if I owned a certain item.	Yes	No
An ad has made me feel that I would like myself more or others would like me more.	Yes	No
I sometimes worry about my appearance, about whether I look attractive.	Yes	No
I have felt that others might like me more if I looked different - if my face, body, skin, or hair were different.	Yes	No
An ad has made me feel that I would like myself more, or that other would like me more, if I could change my appearance with the product that the ad was selling.	Yes	No

I would like others to form their opinion of me based on:
____ what I look like and what I own
____ my personality and character traits

http://www.media-awareness.ca/eng/med/class/teamedia/pursuit3.htm

BLM 3.3-2

Definitions of Advertising

Advertise:
1. To give public notice of;
2. To make generally known;
3. To praise the good qualities of (a product, etc.) in order to promote sales;
4. To call attention to (oneself).

Advertisement:
A public notice or announcement, as in a newspaper or magazine, over the radio or on television.

Source: *Gage Canadian Dictionary*

BLM 3.3-3 (a)

Magazine Advertising Audit

For each advertisement, record your observations in the chart below.

Areas to research	1.	2.
Magazine		
Intended audience for the magazine		
Product		
Brand		
Persuasive language used in the ad		
Positive/negative images		
Dominant image(s)		
Race portrayal		
Gender portrayal		

BLM 3.3-3 (b)

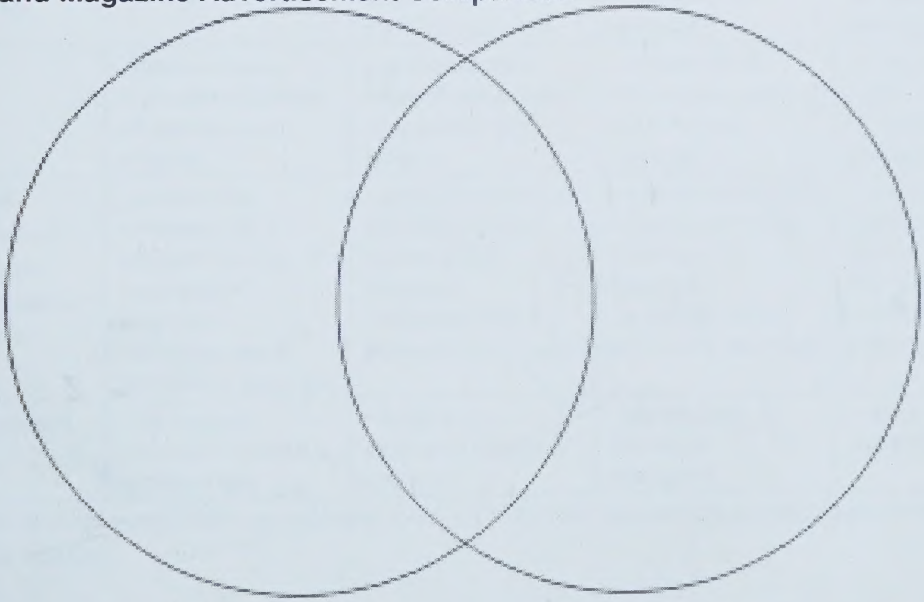
Television Advertising Audit

For each advertisement, record your observations in the chart below.

Areas to research	1.	2.
Television show		
Intended audience for the show		
Product		
Brand		
Persuasive language used in the ad		
Positive/negative images		
Dominant image(s)		
Race l - in ratio - in portrayal		
Gender - in number - in portrayal		

BLM 3.3-4

Television and Magazine Advertisement Comparison



BLM 3.3-5

Advertisement Creation Tips

1. Think outrageous! Your message needs to break through the clutter of the 20,000 other TV commercials teens will see this year. Think about what you like in advertisements – Is it funny? Is the music good? Is the artwork catchy? Remember, the ad execs for the industry are thinking outrageously!
2. KISS- Keep It Short and Simple. Have one single idea for your main message. Focus everything around carrying this message.
3. Pictures, pictures, pictures- the most important part of an ad is how it looks. People remember what they see, not the words. The best advertisements will be able to tell their whole story with a single picture or the sound turned off.
4. Carefully plan everything beforehand. This is very important. The more time and effort you put into planning, the easier it will be to produce your ad and the better your finished product.
5. You may wish to use some of the following words in your advertisements: suddenly, now, announcing, introducing, improvement, amazing, sensational, remarkable, startling, miracle, magic, quick, wanted, bargain, hurry.

Sources: Adapted from:
www.medialiteracy.net
www.priscomm.com/comm-issues/copywriting/most-persuasive.html

BLM 3.3-6

Advertisement Scoring Guide Rubric

General Description of Performance	Level 1 50-59% Falls below the standard	Level 2 60-69% Approaching the standard	Level 3 70-79% Meets the standard	Level 4 80-100% Exceeds the standard
Knowledge/ Understanding - demonstrates an understanding of incorporating the mythic element in the designs of advertisements influenced by purpose	- limited understanding of mythic element or implicit/explicit language in the advertisement design	- some understanding of mythic element and implicit/explicit language in the advertisement design	- considerable understanding of mythic element and implicit/explicit language in the advertisement design	- thorough and insightful understanding of the mythic element and implicit/explicit language in the advertisement design
Thinking/ Inquiry - creativity	- creativity is limited	- moderate creativity is evident	- creativity is clearly evident	- high degree of creativity
Communication - includes mythic element in the design	- mythic element is not apparent	- mythic element is incidentally evident	- the mythic element is integrated	-mythic element is fully integrated
- sensory details	- limited use of sensory details	- adequate use of sensory details	- effective use of vivid sensory details	- excellent use of vivid sensory details
- appropriate language for an advertisement	- language inappropriate for the intended audience	- some use of language appropriate to the intended audience	- proficient use of language to appeal to the intended audience	- masterful use of language to engage the intended audience
- audience awareness	- communicates with a limited sense of audience and purpose	- communicates with a limited sense of audience and purpose	- communicates with a clear sense of audience and purpose	- communicates with a strong sense of audience and purpose
Application - conventions of advertising; i.e. implicit/explicit and persuasive	- developing awareness of implicit/explicit meanings of language - minimal use of persuasive language	- satisfactory use of implicit/explicit meanings of language - adequate use of persuasive language	- accomplished use of implicit/explicit meanings of language - effective use of persuasive language	- exemplary use of implicit/explicit meanings of language - refined use of persuasive language
- revision process	- the revision process is evident in a limited way	- the revision process is clearly evident	- the revision process is successful	- revision is masterful

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 3.4-1

Students' Lives/TV Lives

My real life	TV Life
My after-school activities	TV after-school activities
My friends' race or gender	TV friends' race or gender
Real-life problems or concerns	TV problems or concerns
My family's activities and concerns	TV family's activities and concerns

Source: adapted from *Children Now* report: Children, Values & The Entertainment Media, 1995.

BLM 3.4-2

Group Television Show Audit: Male/Female Character Comparison

Title of show: Date of broadcast:
Time of broadcast: Length:
Actors:
Race and sex of the actors:

Female Characters	Male Characters
Depiction: characters' roles, professions, and economic status	
Position in the program: main characters or sidekick	
Portrayal: positive, negative stereotypical, or accurate (e.g., Who plays the fool? Who plays the lead? the servant? Who is shown to be smart? Who is capable? Who solves the problem? Who is active? Passive?	

BLM 3.4-3

Television Show Review Writing

Assignment:
You will watch a television show that uses a mythic motif and write a television show mini-review of the way your chosen show uses or misuses gender and/or racial stereotypes. Your mini-review will be 300-400 words, and will be developed in four paragraphs.

Steps to Follow:

1. Watch the television show and record your observations by answering the questions on BLM 3.4-4 – Television Show (Mythic) Analysis.
2. Organize the observations you made by filling out BLM 3.4-5 – Television Review Outline.
3. Using your outline as an organizer, develop your ideas into paragraphs that include specific details as evidence to develop your ideas.
4. Edit your work by using BLM 3.4-6 – Common Writing Problems.
5. Produce a good copy, including an attention-grabbing title, on the computer.

Evaluation:
Hand in your good copy and your completed BLM 3.4-6 – Common Writing Problems. Your review will be marked with the rubric provided.

BLM 3.4-4

Television Show (Mythic) Analysis

Title of show: Date of broadcast:
Time of broadcast: Length:
Actors:
Race and sex of the actors:
Intended audience:

Plot summary:

Which mythic pattern is represented?
How does the plot or main characters fit this mythic pattern?

How does the plot or character not fit the mythic pattern?

How does the show represent reality?

How is the show unrealistic?

Did you identify with any of the characters? Why or why not?

List at least three stereotypes that the show presented?

Who was not represented in the show (race, economic status, or age)?

Is the program popular? Why or why not?

What was the message or lesson of the show?

What values or beliefs are presented in the show?

Do you hold these values or beliefs?

Would you recommend this show to your friends and family?

What aspects make this showing appealing to you? (music, content, characters, contemporary references, cameos by celebrities)

BLM 3.4-5

Television Review Outline

Organize your information and analysis in the following paragraphs.

Introduction
Describe the television show (genre, characters, setting, summary of the plot)

Body Paragraph One
Explain how the television show illustrates a mythic motif through pattern or character to establish a lesson/message/theme. Give two examples from the show as evidence for your argument.

Body Paragraph Two
Describe the stereotypes that the television show presents and evaluate how well or how poorly the television show portrays reality. Give two examples from the show in your description. Make one assumption about why the show is popular or not popular and about the intended audience.

Conclusion
Give reasons that you would recommend or reject this television show for your friends and family.

BLM 3.4-6

Common Writing Problems

When you have checked your writing for each problem area, place a check mark in the appropriate space.

1. Sentence Structure:
   - Sentence fragments (missing subjects or no connection to the subject)
   - Run-on sentences
   - Comma splices

   CHECKED:

2. Modifiers:
   - Misplaced modifiers
   - Dangling modifiers

   CHECKED:

3. Pronoun Reference and Agreement:
   - In gender
   - In number

   CHECKED:

4. Subject-Verb Agreement

   CHECKED:

5. Check spelling for words that are unusual for you or that you commonly misspell. Are you sure that end punctuation, colons, semi colons, and apostrophes are used appropriately?

   CHECKED:

If you do not understand how to check your writing for any of these problems, please write your questions in the space below.

BLM 3.4-7

Television Mini-Review Rubric

Categories	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge and Understanding - knowledge of the form of the television review	- emerging knowledge of the form of the television review	- satisfactory knowledge of the form of the television review	- proficient knowledge of the form of the television review	- impressive knowledge of the form of the television review
- exploration of gender and cultural stereotypes	- developing ideas about gender and cultural stereotypes	- adequate exploration of gender and cultural stereotypes	- credible probing of the issue gender and cultural stereotypes	- refined exploration of gender and cultural stereotypes
- understanding of connections between mythic patterns and their presentation on television	- discovering connections between mythic patterns and their presentation on television	- acceptable understanding of connections between mythic patterns and their presentation on television	- accomplished understanding of connections between mythic patterns and their presentation on television	- remarkable understanding of connections between mythic patterns and their presentation on television
Thinking and Inquiry - analysing gender and cultural stereotypes	- limited analysis of gender and cultural stereotypes	- analysis of gender and cultural stereotypes	- competent analysis of gender and cultural stereotypes	- distinguished analysis of gender and cultural stereotypes
- makes assumptions /conclusions about the popularity of television shows based on stereotypes	- assumptions/ conclusions are loosely based on the evidence	- assumptions/ conclusions are predictable	- assumptions/ conclusions are considered	- assumptions/ conclusions are distinguished
Communication - communicates information and ideas in a logical organization	- organization is limited	- organization exhibits some clarity	- organization is clear and coherent	- organization is outstanding
- communication for audience and purpose	- no discernible recognition of audience or purpose is evident	- satisfactorily addresses audience and purpose is evident	- effectively communicates a clear purpose to the audience	- remarkable awareness of audience and purpose
Application - language conventions (grammar, mechanics, usage, etc.)	- faltering control of language conventions	- demonstrates control of language conventions	- accomplished control of language conventions	- masterful control of language conventions
- writing process	- shows minimal attention to the revision process	- shows adequate revision	- shows considerable revision	- demonstrates expert revision skills
- making connections between television and personal experience and between English class and the outside world	- limited integration between television and personal experience or between English class and the outside world	- some integration between television and personal experience or between English class and the outside world	- competent integration between television and personal experience or between English class and the outside world	- full integration between television and personal experience or between English class and the outside world

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 3.5-1

Types of Poetry

Your portfolio submission may be a poem. If you choose, you may shape your journal piece into a poem. You may wish to model your poem with one of the following types.

1. Free Verse- Poetry written in free verse is arranged in lines, may be more or less rhythmical, but has no fixed metrical pattern or expectation.
2. Acrostic- any word (usually a noun) written vertically. Beside each letter an appropriate description is written. For example,
   C-clear
   L-lively
   O-open
   U-universal
   D-dark
3. Three-Word Model- a poem with this structure: a noun, verb, adverb. Each word begins with the same letter, so the alliteration provides the unifying link. For example,
   Fish
   Flop
   Flamboyantly

BLM 3.5-2

Letter Writing

One of your portfolio submissions may be a letter. If you choose, you may shape one of your journal pieces into a formal letter. You may choose to write to a person, a group, an organization, etc. In the letter, you may wish to express your ideas, your concerns, your satisfaction with an issue or topic of concern to you as it relates to this unit.

The letter may be to a real or fictitious person, group, or organization. The letter should be at least one page in length.

BLM 3.5-3

Pictorial

One of your journal pieces may be shaped into a pictorial. If so, you should choose an entry that is rich in meaning to you. You may create a picture that represents your ideas, impressions, or discoveries about the material in this unit. You may use any media available to you to produce your pictorial.

BLM 3.5-4

Editing and Revising Checklist for Portfolio

Place checkmarks in cells where you have met each criterion. Comments may be made below the checklist.

	Poem or Letter or Pictorial	**Story**	**Ad Design and Explanation**	**Mini-review**
I have included different forms in my anthology.				
I have used different perspectives in each piece.				
I have put a lot of thought into each piece.				
I have displayed creativity in my work.				
I have communicated information clearly.				
I have used various forms of communication in my work.				
I have applied the writing process.				
I have made personal connections to my work.				

COMMENTS:

BLM 3.5-5

Anthology Rubric

Categories	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding - knowledge of the form required for anthology	- demonstrates limited knowledge	- demonstrates some knowledge	- demonstrates considerable knowledge	- demonstrates thorough knowledge
- understanding of variety of perspectives needed for inclusion in anthology	- demonstrates limited understanding	- demonstrates some understanding	- demonstrates considerable understanding	- demonstrates thorough understanding
Thinking/ Inquiry - critical thinking skills shown in various writing pieces	- uses critical thinking skills with limited effectiveness	- uses critical thinking skills with moderate effectiveness	- uses critical thinking skills with considerable effectiveness	- uses critical thinking skills with a high degree of effectiveness
- creative thinking skills shown in various writing pieces	- uses creative thinking skills with limited effectiveness	- uses creative thinking skills with moderate effectiveness	- uses creative thinking skills with considerable effectiveness	- uses creative thinking skills with a high degree of effectiveness
Communication - communication of information and ideas in writing pieces	- communicates information with limited clarity	- communicates information with some clarity	- communicates information with considerable clarity	- communicates information with a high degree of clarity
- use of various forms of communication for different purposes	- demonstrates limited command of various forms	- demonstrates moderate command of various forms	- demonstrates considerable command of various forms	- demonstrates extensive command of various forms
Application - application of language conventions	- uses language conventions with limited accuracy and effectiveness	- uses language conventions with some accuracy and effectiveness	- uses language conventions with considerable accuracy and effectiveness	- uses language conventions with a high degree of accuracy and effectiveness
- application of writing process	- uses the writing process with limited competence and effectiveness	- uses the writing process with some competence and effectiveness	- uses the writing process with considerable competence and effectiveness	- uses the writing process with a high degree of competence and effectiveness
- connection of personal ideas to writing pieces	- connection of personal ideas to writing is limited	- connection of personal ideas to writing is moderately effective	- connection of personal ideas to writing is considerably effective	- connection of personal ideas to writing is highly effective

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 3.5-6

Response Journal Rubric

Categories	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding - knowledge of the form required for response journal	- demonstrates limited knowledge	- demonstrates some knowledge	- demonstrates considerable knowledge	- demonstrates thorough knowledge
- understanding of information, ideas, concepts related to each subtask journal entry	- demonstrates limited understanding	- demonstrates some understanding	- demonstrates considerable understanding	- demonstrates thorough understanding
Thinking/Inquiry - critical thinking skills shown in responses to questions	- uses critical thinking skills with limited effectiveness	- uses critical thinking skills with moderate effectiveness	- uses critical thinking skills with considerable effectiveness	- uses critical thinking skills with a high degree of effectiveness
- inquiry skills in analysing, and interpreting information, and forming conclusions to questions	- uses inquiry skills with limited effectiveness	- uses inquiry skills with moderate effectiveness	- uses inquiry skills with considerable effectiveness	- uses inquiry skills with a high degree of effectiveness
Communication - communication of information and ideas in journal writing pieces	- communicates information and ideas with limited clarity	- communicates information and ideas with some clarity	- communicates information and ideas with considerable clarity	- communicates information and ideas with a high degree of clarity
- use of various forms of communication for different purposes	- demonstrates limited command of various forms	- demonstrates moderate command of various forms	- demonstrates considerable command of various forms	- demonstrates extensive command of various forms
Application - application of language conventions in response journals	- uses language conventions with limited accuracy and effectiveness	- uses language conventions with some accuracy and effectiveness	- uses language conventions with considerable accuracy and effectiveness	- uses language conventions with a high degree of accuracy and effectiveness
- connection of personal ideas, feelings, and experiences in response journals	- connection of personal ideas to writing is limited	- connection of personal ideas to writing is moderately effective	- connection of personal ideas to writing is considerably effective	- connection of personal ideas to writing is highly effective

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Unit 4: Interactions

Time: 25 hours
Unit Developers: Lois Keebler, Michael D'Ornellas
Development Date: April 2000

Unit Description

Unit 4: Interactions uses magazines, newspapers, short stories, and a film of a Shakespearean play *Romeo and Juliet* to meet the Literature Studies and Reading expectations, as well as the Media expectations. Students practise writing personal responses, essays, and a script to meet the Writing expectations. Students need to develop their interpersonal intelligence in order to understand with more insight how people interact with one another and why. "The core capacity here is the ability to notice and make distinctions among other individuals, and, in particular, among their moods, temperaments, motivations, and intentions" (Howard Gardner, *Frames of Mind*, New York, BasicBooks, 1991, p. 239). Students also need to clarify their expectations of relationships in their own lives, and reflect on their own values. In this unit, they develop their ability to express their own opinions in preparation for the real world. By studying characters and their relationships within short stories and a film, students develop their ability to analyse personalities, their relationships and their actions in literature and in life. Their ability to do so is demonstrated by role playing in an original television show format, thereby meeting some of the Language expectations.

Subtask (Activity) Titles (Time + Sequence)

Subtask 1	Defining a Good Relationship	400 minutes
Subtask 2	Relationships in Short Stories	400 minutes
Subtask 3	Relationships in a Film	480 minutes
Subtask 4	Role Play in a Television Show Format	210 minutes

Unit Planning Notes

- The teacher selects a longer work for this unit: a novel or a film. Since the students are reading several books in the Independent Reading component in Units 1, 2, and 3, the writers decided to show a film of *Romeo and Juliet* to the students. By doing so, students are acquiring knowledge about a famous story in Western culture, analysing film (a popular entertainment option for students), and writing responses to the same issues as their counterparts in Grade 10 Academic.
- By this time in the course, most students should be close to completing their three independently chosen books. If it becomes evident to the teacher that there are students who are likely to complete three books, the teacher may wish to consider a magazine study for them as an alternative to a third book.
- One idea is to have these students read, analyse and prepare a report on a magazine connected to one of their hobbies. Most students read magazines about their special interest, but may not have analysed the various elements. See BLM 4.1-5 for a sample magazine report.
- Another idea is to link the magazine study to the world of work. Many companies, organizations, and professional societies publish magazines for their employees and interested individuals. The teacher and/or the teacher-librarian could contact local companies and organizations to ask for sample copies of their magazine for school use. Students could read one connected to a career they may choose and write a report about what they have learned.

- Another idea is to have students read magazines which are not published by the major publishers. For example, *The New Internationalist* features a different world issue every month, in short articles, maps, charts, interviews, and cartoons. A class set of these would provide a new perspective for students; for instance, a recent issue looked at the production of chocolate. (Subscriptions - New Internationalist, P.O. Box 706, Markham, ON L6B 1A7. 1-800-661-8700. Fax: (905)946-0410. E-mail: magazine@indas.on.ca and web site:http://www.newint.org/). Another type of magazine for students to read is consumer reports. Students could compare various brands of products after scrutinizing the information in the magazines.
- Many magazines are on the Internet now. Students could do their reading from a preselected list of sites in the computer lab.
- Magazines related to hobbies, work, and specialized topics will be of interest to many students in an Applied program. Teachers may well wish to use the suggestions in these notes as alternative or extension activities for the whole class.

Prior Knowledge Required

Students have read and demonstrated an understanding of short stories, plays, media works, and participated in groups. They have written essays, reports, and personal responses. They may not have developed their ability to analyse interactions between characters, to create media works, or to develop effective presentations.

Task Summary

In this unit, students analyse a variety of relationships in literature and in their lives. They read widely in newspapers and magazines and conduct interviews to assess relationships. They write a personal response about relationships, and produce a pamphlet about relationships for possible use in a Guidance Centre. In literature, they analyse relationships in short stories, using well-constructed paragraph answers, and write a multi-paragraph letter of advice to a character. They view a film of a Shakespearean play *Romeo and Juliet* and write personal responses, expressing their opinion about relationships in the film. In the culminating activity, students role-play characters from literature and the media in a television talk show format.

Students continue their Independent Reading at home to complete the required reading or to further their reading. They may also expand their reading by exploring magazines in preparation for Unit 5. They maintain their reading response journal and conference with the teacher.

Culminating Activity

Students demonstrate their understanding of the different relationships studied in the unit by scripting and acting out interviews with different pairs of characters in an original television talk show format. The teacher provides models of interviews, and reads and edits students' scripts. The teacher reviews the elements of role playing, including expression, gestures, and awareness of the audience. The role play is assessed using Rubric for Television Talk Show.

Subtask 1: Defining a Good Relationship

Time: 400 minutes

Description

Students demonstrate their prior knowledge of relationships in group work and written summary. After instruction about noting information from newspaper and magazine articles, students gather and record ideas about relationships from a range of media texts. They also interview an adult about the qualities of a good relationship. They summarize ideas gathered from media sources in carefully organized written personal responses which reflect their knowledge of important language conventions. Groups of students prepare a pamphlet of advice for teens about relationships, for possible use in a Guidance Centre.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LIV.02P - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, magazines, and reports;
WRV.02P - identify literary and informational forms suited to a variety of purposes and audiences and use the forms appropriately in their own writing, with an emphasis on stating and supporting an opinion
WRV.03P - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;
WRV.04P - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
WRV.05P - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;
MDV. 01P - describe the elements, intended audiences, and production practices of a range of media forms and explain how these factors shape media works;
MDV. 02P - use knowledge of a range of media forms, purposes, and audiences to create media works and explain their intended effects.

Specific Expectations

LI1.03P - select a variety of reading strategies and use them effectively before, during, and after reading to understand texts (e.g., use a graphic organizer to focus reading; refer to text elements such as tables of contents and indexes to locate information; use prior knowledge and personal experiences to interpret and respond to information and ideas; reread confusing passages; summarize key points);
LI1.04P - demonstrate understanding of a text by citing explicit information and ideas from it (e.g., create a character profile based on a character's words and actions; list key steps from a technical manual to create a quick-reference guide);
WR1.02P - locate and summarize information and ideas from print and electronic sources, including newspapers and magazines, reports, dictionaries, encyclopedias, vertical files, and multiple electronic databases (e.g., create a graphic organizer for data acquired from a textbook and an electronic database; chart information by subtopic; list sources of information);
WR1.03P - sort and label information and ideas; assess the relevance, accuracy, and completeness of the information and ideas; discard irrelevant material; and find additional information as needed (e.g., relate data to focus questions; verify data by consulting multiple sources; identify and reconcile inconsistencies; use a storyboard to sequence information from a narrative);

WR1.04P - use the information and ideas generated to develop the content of written work (e.g., free write; create graphic organizers; do further research);
WR2.02P - consider the characteristics of the intended audience in selecting the form and developing the content for each piece of writing (e.g., list information the audience will need and identify the most appropriate way to present it; consider the audience's age, gender, and probable knowledge of the topic in writing a report);
WR3.04P - use a pattern such as sequential order, comparison and contrast, or cause and effect to present directions, instructions, and the results of investigations in a clear and logical manner;
WR5.04P - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;
WR5.10P - use knowledge of a wide range of spelling patterns, rules, and strategies to analyse and correct spelling errors;
WR5.12P - use a variety of resources to correct errors in spelling (e.g., dictionaries, electronic spell checkers);
LG2.01P - use listening techniques and oral communication skills to participate in group discussions (e.g., stay on topic; contribute ideas; support opinions; build on the ideas of others; solicit and classify information; identify key ideas and supporting details; and distinguish between fact and opinion);
LG2.02P - use techniques of effective listening (e.g., make and confirm or revise predictions; identify the purpose and perspective of a presentation; make notes to identify main ideas and supporting evidence) and demonstrate an understanding of oral presentations by summarizing presenters' arguments and identifying and evaluating the techniques used to make presentations effective.

Subtask Planning Notes

- The teacher needs to be aware that students' backgrounds will influence how they define good qualities in relationships. Sensitivity to diversity, highlighted in Unit 3: Diversity, is important throughout this unit, too. The teacher and students will be able to make connections among the selections in various units. These connections encourage complex thinking skills, and prepare students for the challenge of one of the final culminating activities, the written examination. [See Unit 5: Independence, Subtask 7.]
- The teacher needs to check if the magazines or newspapers selected by students permit copying of articles. If not, the single copy could be used in the group.
- The teacher may wish to have students obtain magazine and newspaper articles using technology. The librarian will be helpful in assisting students to locate these resources.
- The advice and assistance of a Guidance teacher(s) may be helpful to the development of a student-produced pamphlet which could be displayed in a Guidance Centre.

Teaching/Learning Strategies

Strategies	Student Groupings
• Interview • Research • Technology	• Students working individually • Students working in small groups • Students working as a whole class

1. The teacher continues to encourage students to read independently on a regular basis in class and for homework. Students may complete their three books, read a fourth book, and/or do a magazine project (see Unit Planning Notes). Students maintain a reading response journal. The teacher continues to monitor student progress.
2. As an introductory activity, students in groups brainstorm answers to the following questions about relationships:
   a) What do you expect in a good relationship with a friend, a girlfriend/boyfriend, a parent figure?
   b) What problems might occur in relationships?

c) How can people solve problems in a relationship?
d) When is it time to say goodbye to someone in your life?
e) What might cause rivalry among relationships?
f) How do friends, parents, romantic figures affect each other? (A web diagram might be useful here.)

The groups record their ideas on chart paper under the headings Qualities of a Good Relationship, Problems in Relationships, How to Solve Problems, When to Say Goodbye, Possible Rivalries, and How Relationships Affect Each Other. The groups post these chart paper summaries on the wall.

3. The teacher calls on each group to explain their ideas on one or more of these questions to the class. These chart paper summaries remain posted on the wall during this unit for reference and for addition of new ideas.
4. The teacher explains that groups of students are going to prepare pamphlets about relationships for possible use in a Guidance Centre. As well, students will write personal essays about their ideal relationships. Before doing these activities, students will research what advice magazines and newspapers are offering and what advice an adult can offer. For homework, each student locates an article about relationships in a magazine or a newspaper and brings it to class.
5. Within two days, each student conducts an interview with an adult (e.g., an Adolescent Case Worker, Social Worker, etc.) using the questions from the initial group discussion, and records the ideas to bring to class. The teacher gives each student an interview assignment. [See BLM 4.1-1 – Interview about Relationships.]
6. The teacher and students read a sample article about relationships, and practise making notes of the main ideas.
7. At the start of the next class, students form groups to read and assess the articles which they have found. They choose pertinent ones to form a class anthology for reading and discussion.
8. After the teacher checks that the magazines and newspapers permit copying of their articles, the teacher prepares and distributes a class set of these articles. If permission is not possible, then the single articles could be used in the groups and passed from one to another. The teacher reviews with students how to find information in newspaper and magazine articles and how to record this information succinctly. Students use note-making sheets for their work. [See BLM 4.1-2 – Note-Making Sheet.]
9. Groups of students summarize key ideas from the articles on the note-making sheets, and assess the relevance of each article for a teen audience. If the article is not relevant for teens, the group analyses why.
10. Students bring their interview results to class and share the ideas with their group. Students decide which ideas from the interviews and the media articles they will add to the chart paper summary. These ideas form the basis of their pamphlet.
11. The teacher supplies sample pamphlets and helps students assess their effectiveness, using BLM 4.1-3 – Rubric for Pamphlet.
12. Groups of students prepare a pamphlet for teens, advising them about relationships. Each group should focus on a particular type of relationship: teen/parent, teen friendship, romantic relationship, teen/employer relationship.
13. When the initial drafts of students' pamphlets are ready, the teacher reviews them as a formative assessment, using the Rubric for Pamphlet, and makes suggestions for improvement.
14. Students use technology to prepare and publish their final draft. The teacher assesses each pamphlet using the Rubric for Pamphlet and records a numerical mark for students. At the discretion of the teacher and the Guidance Department, students may make copies of their pamphlets and present them to the Guidance Centre for possible student use.

15. The teacher explains to the class that students will write personal responses, describing their individual hopes for relationships. The teacher supplies a sample personal response on this topic, and reviews the conventions of writing personal response, including use of the first person point of view and personal anecdotes. The teacher gives students a copy of the Rubric for Personal Essay, and the teacher and students use it to assess the article provided. [See BLM 4.1-4 – Rubric for Personal Essay.]
16. In class, students write a first draft of their personal essay entitled “My Ideal Friend”, “My Ideal Mate”, and/or “The Parent I Will Be”. Students should aim for a page of writing. Some students might write on one topic; some students may want to write on all three
17. In pairs, students review each other’s responses, using the ARRRP approach. [See BLM 1.3-2.]
18. Students revise their writing, incorporating their peers’ suggestions where appropriate. They also use the Grade 10 Editing and Revising Checklist to catch errors. [See BLM 1.3-1.]
19. Students use technology to prepare their final draft, including the use of spellcheck. Students give their final draft to the teacher to assess using the Rubric for Personal Essay.
20. The teacher returns the personal essays, with written comments, and records a numerical mark for each student.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task • Essay	• Rubric

- The teacher assesses the pamphlet on teen relationships with the Rubric for Pamphlet.
- The teacher assesses the personal essay about My Ideal Friend, My Ideal Mate and/or The Parent I Will Be with the Rubric for Personal Essay.

Adaptations

- The teacher could pair successful students as peer mentors for students who require assistance.

Resources

Various pamphlets

Blackline Masters

BLM 1.3-1 – Grade 10 Editing and Revising Checklist
BLM 1.3-2 - The ARRRP Approach
BLM 4.1-1 – Interview about Relationships
BLM 4.1-2 – Note-Making Sheet
BLM 4.1-3 – Rubric for Pamphlet
BLM 4.1-4 – Rubric for Personal Essay
BLM 4.1-5 – Magazine Report

Subtask 2: Relationships in Short Stories

Time: 400 minutes

Description

The teacher selects a variety of short stories to illustrate relationships between teenagers and their family, their friends, and their romantic interests. The analysis of the stories focusses on questions raised in the previous subtask: What is a good relationship? What problems affect relationships? How can problems be solved? Is there a time to say goodbye? Students discuss these issues in groups. After the teacher reviews the structure of a paragraph, students write their ideas in carefully constructed paragraphs. In order to demonstrate students' understanding of character, students write a letter and role play a scene which extends the plot of one of the stories.

Strand(s) and Expectations

Strand(s): Literature Studies, Writing, Language

Overall Expectations

LIV.01P - read and demonstrate an understanding of a range of literary and informational texts;

LIV.02P - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, magazines, and reports;

WRV.02P - identify literary and informational forms suited to a variety of purposes and audiences and use the forms appropriately in their own writing, with an emphasis on stating and supporting an opinion;

WRV.03P - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

LGV.01P - use knowledge of vocabulary and language conventions to speak, read, and write clearly, correctly, and competently for specific purposes and audiences;

LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations

LI1.01P - describe information, ideas, opinions, and themes in texts they have read during the year from a variety of print and electronic sources, including novels, short stories, plays, poems, magazines, reports, biographies, and manuals;

LI1.03P - select a variety of reading strategies and use them effectively before, during, and after reading to understand texts (e.g., use a graphic organizer to focus reading; refer to text elements such as tables of contents and indexes to locate information; use prior knowledge and personal experiences to interpret and respond to information and ideas; reread confusing passages; summarize key points);

LI3.01P - explain how authors adapt diction and phrasing and use specialized vocabulary to communicate ideas, emotions, and information and achieve intended effects (e.g., compare the colloquial language of a personal letter to the formal language of a business letter; compare the technical language of a computer manual to the language in a poem about computers);

WR2.01P - demonstrate an understanding of literary and informational forms, such as personal essays, dramatizations, descriptions, poems, research reports, newspaper columns or magazine articles, and formal letters, by selecting forms appropriate to different purposes and audiences to use in their own writing (e.g., use a journal entry to explore a personal opinion; compose a formal letter to persuade a community partner to sponsor a school project; write a letter to a newspaper editor about a local issue; write a children's story for a Grade 2 class; use essay form to describe their response to a group of poems by one author);

WR2.02P - consider the characteristics of the intended audience in selecting the form and developing the content for each piece of writing (e.g., list information the audience will need and identify the most

appropriate way to present it; consider the audience's age, gender, and probable knowledge of the topic in writing a report);
WR2.03P - select first or third person and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use the first-person singular to compare their own views with those in a text; use the third-person singular to summarize information from an encyclopedia; use formal language in a letter to the editor);
WR3.03P - provide an introduction, body, and conclusion to present information sequentially, support an opinion, or develop an argument in reports and short essays;
WR4.01P - revise drafts to ensure that ideas are adequately developed and supported by relevant details and facts, and to achieve clarity and unity (e.g., use a checklist to verify the content of a report and the logic of its structure; insert connecting words in paragraphs of a report or personal essay to improve unity; refer to the introduction in the concluding paragraph of a personal essay to improve unity);
WR4.02P - revise drafts to ensure consistency in the use of first or third person and use of an appropriate level of language;
WR5.06P - construct a variety of complete and correct sentences (including compound- complex sentences), using adjective and adverb phrases and noun, adjective, and adverb clauses;
LG1.03P - modify their vocabulary and phrasing in oral and written work to suit specific informal and formal situations (e.g., adapt a discussion with a friend to suit the requirements of a simulated job interview);
LG2.01P - use listening techniques and oral communication skills to participate in group discussions (e.g., stay on topic; contribute ideas; support opinions; build on the ideas of others; solicit and classify information; identify key ideas and supporting details; and distinguish between fact and opinion);
LG2.03P - plan and make oral presentations, adapting vocabulary and methods of delivery to suit audience and purpose (e.g., identify purpose; gather ideas and information; plan, create, rehearse, revise, and assess presentations such as interviews, dramatizations, and reports).

Subtask Planning Notes

- The teacher checks anthologies for stories which suit the emphasis of this unit.
- Students will have demonstrated their skills in role playing in the town hall meeting in Unit 2 and should be familiar with the expectations of the performance.
- Letters of advice published in newspapers and magazines would provide examples of a personal of letter; for example, "Dear Abby", "Dear Ann Landers".
- Teachers continue to incorporate appropriate mini-lessons to reinforce the teaching of specific language expectations. [See BLM 1.2-3 for a model.]

Teaching/Learning Strategies

Strategies	Student Groupings
• Guided Reading • Response Journal • Role Playing	• Students working in small groups • Students working as a whole class

1. The teacher selects several short stories to illustrate different teenage relationships with family, friends, girlfriend/boyfriend. Alice Munro's stories are a good source for illustrate teen friendships and boy/girl relationships; Stephen Vincent Benet's "Too Early Spring" (*Points of View*) illustrates a boy/girl relationship with parental interference; Hugh Garner's "The Father" (*The Study of Man*) illustrates family relationships. Stuart McLean's stories in print and on audiotape portray relationships within a family. [See Resources.] Most anthologies prepared for high school students contain a variety of suitable stories.

2. For each story, students predict the content from the title. The teacher and students identify unfamiliar vocabulary and use dictionaries to clarify the meaning of the words. The words and their definitions are recorded by students in their notes.
3. Each story is read aloud by the teacher and/or students. [A dramatic reading by the teacher can assist students in understanding a story; however, students need to be encouraged to read aloud, even a small portion of a story. If student reading is expected, students need to have time to rehearse beforehand.]
4. For the first story, the teacher introduces the idea that humans are immersed in a complex web of relationships. The teacher makes a sample web diagram on the board, with a name at the centre, and codes for family members and friends at various distances from the centre. The teacher explains that the distance from the centre represents emotional distance. In their notes, students draw a web with themselves at the centre, and codes for the people in their lives in a circle around them. The teacher leads a discussion about the nature of relationships in the teen years, which relationships tend to be closest, which relationships may grow more distant. Once the story has been read, students in groups develop a web of relationships for the characters in the story and record these webs in their notes.
5. Students analyse the relationships in each story, using the guiding questions:
   a) Is this a positive relationship? Why or why not?
   b) How does the relationship change in the story?
   c) Why does the relationship change?
   d) How do the characters try to solve their problems?
   e) Are they successful in solving their problems? Why or why not?
   f) What would be your advice to the characters?

   The teacher reminds students of the structure of the paragraph: topic sentence, sentences explaining or supporting the topic, concluding sentence. Students answer these questions in their notes with careful attention to paragraph structure. The teacher checks completion of the answers and takes up the answers to each story in a class discussion.
6. After the stories have been analysed, the teacher reviews the format of the personal letter and an example of a letter or advice. [See BLM 4.2-1.]
7. Students write a multi-paragraph letter of advice regarding future action to one of the characters from the short stories.
8. In pairs, students read each other's letters and offer suggestions for revision, using the ARRRP approach and the Rating Scale for Letter of Advice. [See BLM 1.3-2 – The ARRRP Approach and BLM 4.2-2 – Rating Scale for Letter of Advice.]
9. Students revise their letters, and use a word processor to prepare their final draft. They use spellcheck and the Grade 10 Editing and Revising Checklist to correct their final draft, which they hand in to the teacher. [See BLM 1.3-1 – Grade 10 Editing and Revising Checklist.]
10. The teacher assesses the letters using a rating scale and return them to students. The assessment is recorded as a numerical mark.
11. As an optional concluding activity for this subtask and a practice for the culminating activity of the unit, students in pairs develop a short dramatization in which they role play the characters to extend the story beyond the ending. Students demonstrate their understanding of the characters and their possible futures in these performances.
12. The teacher may decide to give a quiz to the class to assess their comprehension of the stories.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Essay	• Rating Scale

- Students write a letter of advice to a character, which the teacher assesses using a rating scale.

Adaptations

- The teacher could select a range of short stories with various reading levels and content to provide assistance or extension for exceptional students.
- The teacher may wish to use audiotaped stories to add variety and model effective reading.

Resources

CBC Boutique. *Vinyl Café Stories by Stuart McLean*. P.O. Box 500, Station A, Toronto, Ontario M5W 1E6
"Polly Anderson's Christmas Party" includes an hilarious father and son experience with a breathalyzer test when the teenage son unwittingly has had punch from the adult bowl.

Dawe, Robert, Barry Duncan, and Wendy Mathieu. *ResourceLines 9/10*. Scarborough, Ontario, Canada: Prentice Hall Ginn, 1999. ISBN 0-13-012922-4
Format for personal letter on p.128.

McLean, Stuart. *Stories from the Vinyl Café*. Toronto, Ontario, Canada: Penguin Books, 1996. ISBN 0-14-025102-2

Moffett, James, ed. *Points of View*. Toronto, Ontario, Canada: New American Library of Canada, 1966. LOC 66-23505
"Too Early Spring" by Stephen Vincent Binet appears in this edition.

Taube, Eva, ed. *The Study of Man*. Toronto, Ontario, Canada: McClelland and Stewart, 1969.
This anthology has some excellent stories: "All the Years of Her Life" by Morley Callaghan, "The Father" by Hugh Garner, "Sucker" by Carson McCullers

Blackline Masters
BLM 1.3-1 – Grade 10 Editing and Revising Checklist
BLM 1.3-2 – The ARRRP Approach
BLM 4.2-1 – Format for Personal Letter
BLM 4.2-2 – Rating Scale for Letter of Advice

Subtask 3: Relationships in a Film

Time: 480 minutes

Description

Students view the film *Romeo and Juliet* and demonstrate their understanding of relationships in the film through discussions and carefully written and edited personal responses. The teacher identifies elements in the film for analysis, and students use these elements to compare scenes from two versions of *Romeo and Juliet*.

Strand(s) and Expectations

Strand(s): Writing, Language, Media Studies

Overall Expectations
WRV.01P - use a variety of print and electronic sources to gather information and explore ideas for their written work;
WRV.02P - identify literary and informational forms suited to a variety of purposes and audiences and use the forms appropriately in their own writing, with an emphasis on stating and supporting an opinion
WRV.03P - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

WRV.04P - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
WRV.05P - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
LGV.01P - use knowledge of vocabulary and language conventions to speak, read, and write clearly, correctly, and competently for specific purposes and audiences;
LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;
MDV.01P - describe the elements, intended audiences, and production practices of a range of media forms and explain how these factors shape media works.

Specific Expectations
WR2.03P - select first or third person and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use the first-person singular to compare their own views with those in a text; use the third-person singular to summarize information from an encyclopedia; use formal language in a letter to the editor);
WR3.01P - use key words in questions or prompts to organize ideas, information, and evidence in written answers;
WR3.02P - use a single, controlling idea and connecting words and phrases to structure a series of paragraphs (e.g., establish chronological order with words such as in the beginning, second, and finally for a short report);
WR3.03P - provide an introduction, body, and conclusion to present information sequentially, support an opinion, or develop an argument in reports and short essays;
WR3.04P - use a pattern such as sequential order, comparison and contrast, or cause and effect to present directions, instructions, and the results of investigations in a clear and logical manner
WR4.02P - revise drafts to ensure consistency in the use of first or third person and use of an appropriate level of language;
LG2.01P - use listening techniques and oral communication skills to participate in group discussions (e.g., stay on topic; contribute ideas; support opinions; build on the ideas of others; solicit and classify information; identify key ideas and supporting details; and distinguish between fact and opinion);
MD1.01P - demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works (e.g., read and compare the front pages of two different newspapers to determine their appeal to readers; explain the appeal of popular film genres to mass audiences);
MD1.02P - identify key elements and techniques used to create media works in a variety of forms (e.g., rapid editing in a television commercial; plot in a comedy; juxtaposition of colour and text in posters), and explain how these elements contribute to the theme or message.

Subtask Planning Notes

- A novel, play, or film is a good choice of a longer work with many interactions among characters. For this unit, the writers decided that a filmed version of *Romeo and Juliet* would give students in Grade 10 Applied English an experience with a Shakespearean play similar to those in Grade 10 Academic English. The Baz Luhrmann version of the play is quite popular with teens. The teacher needs to check that the District School Board/School has the necessary public performance video cassette site licence to show the film.
- A class set of the play will allow students to read particular scenes, after the film has been viewed. Depending on students' interests and abilities, the teacher may decide to have students dramatize certain scenes and explore the play in more depth.

Teaching/Learning Strategies

Strategies	Student Groupings
• Technology • Response Journal	• Students working as a whole class • Students working individually • Students working in pairs • Students working in small groups

1. The teacher asks students to name famous couples in history or books. Then the teacher asks students what they know about the couple Romeo and Juliet. After students contribute their ideas, the teacher comments that Romeo and Juliet have represented romantic love for centuries, and recently a filmed version has portrayed them for an even wider audience. The class is going to view the film and analyse relationships between characters.
2. As a pre-viewing activity, students respond in writing to two questions: Can teenagers love? Is love at first sight possible? Students discuss their opinions by reading their own responses in small groups and by reacting to their peers' responses.
3. The teacher introduces the characters by presenting a web of relationships for *Romeo and Juliet* at the beginning of the film. The teacher explains that Shakespeare's language is over 400 years old and students will find some sections difficult to understand; however, the actors help the audience understand the meaning of the speeches. At certain points, the teacher will pause the film in order to make sure students have understood key speeches. The teacher may offer an enrichment activity about Shakespeare's language. [See *Introducing Shakespeare*, pp. 14-20.]
4. Students view the film to the end of the first two scenes. At this time, the teacher and students identify elements of a film that contribute to its impact: the actors, the costumes, the setting, the props, film techniques such as juxtaposition, choice of camera angles, music, special effects. In groups, students assess the impact of this film so far with reference to the elements and record their reactions in writing in their notes. The teacher shows another filmed version of the balcony scene so that students in groups are able to compare acting styles, setting, props, and film techniques using a comparative framework. [See BLM 1.4-4.]
5. Students view the film until the end of the balcony scene. The teacher reviews the elements of writing a personal response, using a Venn diagram. [See BLM 4.3-1.]
6. The teacher assigns the personal response question: At this point in the film, are you convinced that Romeo and Juliet are truly in love? This should be an in-class assignment, collected at the end of the class.
7. Students assess one another's work using the ARRRP revision process. [See BLM 1.3-2.] Then, they may read selected ones to the class.
8. Students incorporate the appropriate suggestions into their next draft. They use a word processor to prepare the next draft. They check this draft using the Grade 10 Editing and Revising Checklist, make any corrections, and hand it to the teacher for assessment. [See BLM 1.3-1.] The teacher returns the responses to students.
9. Students watch the film to the end. The teacher stops the film at appropriate moments to answer questions or explain details of plot or character.
10. The teacher and students discuss to what extent each character contributes to the tragic deaths of Romeo and Juliet.
11. Students review their first personal response and then write a response to the question: Who is responsible for the tragic deaths of Romeo and Juliet? The teacher may decide to have students practise examination conditions by writing this response in class time. The teacher informs students that this personal response will be assessed by the teacher using the Rubric for Personal Response to a Text. The teacher collects the personal responses, assesses them using the Rubric for Personal

Response to a Text, records a numerical mark for students, and returns the responses to students. [See BLM 4.3-2.]

12. If time permits, the teacher and students could read certain scenes from the play itself.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Essay	• Rubric

- Students write a personal response at the end of the balcony scene about whether or not they are convinced that Romeo and Juliet are in love. The teacher provides a formative assessment of this response, using the Rubric for Personal Response to a Text.
- At the end of the film, students write a personal response on whether or not they consider Romeo and Juliet's relationship a model relationship for teenagers. The teacher makes a summative assessment of the response using the Rubric for Personal Response to a Text.

Adaptations

- A peer mentor or an educational assistant might scribe the written work for students with difficulty with handwriting or language. A tape recorder or a word processor could also be available for these students.
- Augmentative communication devices might be used for students with communication exceptionalities.

Resources

Romeo and Juliet. Twentieth Century Fox. ISBN 0-7939-4143-1
The Baz Luhrmann version of the play, 1966. 120 minutes. www.foxhome.con/romeoandjuliet

Romeo and Juliet. Paramount. ISBN 0-7921-0664-4
The Franco Zeffirelli version. 1968.

Saliani, Dom, Chris Ferguson, and Dr. Tim Scott, eds. *Introducing Shakespeare*. Toronto, Ontario, Canada: ITP Nelson, 1997. ISBN 0-17-606610-1
"Words, words, words" on pp. 14-15 lists words introduced into the English language by Shakespeare. On pp. 16-17 are phrases created by Shakespeare. On page 20 is an exercise to create your own Shakespearean sounding insults.

Shakespeare, William. *Romeo and Juliet*. Toronto, Ontario, Canada: Harcourt Brace, 1987. ISBN 0-7747-1269-4
HBJ Shakespeare version edited for high school students

Blackline Masters

BLM 1.3-1 – The Grade 10 Editing and Revising Checklist
BLM 1.3-2 – The ARRRP Approach
BLM 4.3-1 – Notes for Personal Response Writing
BLM 4.3-2 – Rubric for Personal Response to a Text

Subtask 4: Role Play in a Television Show Format

Time: 210 minutes

Description

Students demonstrate their understanding of the different relationships studied in the unit by scripting and acting out interviews with different pairs of characters in an original television talk show format. The teacher provides models of interviews, and reads and edits students' scripts. The teacher reviews the elements of role playing, including expression, gestures, and awareness of the audience. The role play is assessed using Rubric for Television Talk Show.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LIV.02P - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, magazines, and reports;
LGV.01P - use knowledge of vocabulary and language conventions to speak, read, and write clearly, correctly, and competently for specific purposes and audiences;
LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations

LI1.05P - analyse the information and ideas presented in texts and make inferences based on the analysis (e.g., analyse a student-created website in order to give it an appropriate title; contrast a character's words and actions in a play to explain irony; identify the interests an author represents in an article on an environmental issue);
LI2.01P - use knowledge of elements of the novel, such as plot and subplot, characterization, setting, conflict, theme, and point of view, to understand and interpret texts in the genre (e.g., explain the use of a limited point of view to create suspense in a novel; develop and present a monologue based on a character's actions and choices in a novel; visualize and describe people, places, and events depicted in a novel);
WR4.01P - revise drafts to ensure that ideas are adequately developed and supported by relevant details and facts, and to achieve clarity and unity (e.g., use a checklist to verify the content of a report and the logic of its structure; insert connecting words in paragraphs of a report or personal essay to improve unity; refer to the introduction in the concluding paragraph of a personal essay to improve unity)
LG1.03P - modify their vocabulary and phrasing in oral and written work to suit specific informal and formal situations (e.g., adapt a discussion with a friend to suit the requirements of a simulated job interview);
LG2.03P - plan and make oral presentations, adapting vocabulary and methods of delivery to suit audience and purpose (e.g., identify purpose; gather ideas and information; plan, create, rehearse, revise, and assess presentations such as interviews, dramatizations, and reports);
MD1.02P - identify key elements and techniques used to create media works in a variety of forms (e.g., rapid editing in a television commercial; plot in a comedy; juxtaposition of colour and text in posters), and explain how these elements contribute to the theme or message;
MD2.01P - adapt an idea or theme from a work of literature for presentation in another media form and determine what aspects have been weakened and/or strengthened by the adaptation (e.g., recast a conflict from a novel as a debate on a television or radio talk show, a theme or images from a poem as a CD cover with liner notes).

Subtask Planning Notes

The teacher may wish to tape a television interview. Students may be familiar with certain television talk shows, but need to be aware that the focus of the class presentations is on interpretation of character and relationships, not on simulating existing shows, particularly those of a combative nature. TVO provides a number of programs in this format which are available for screening in schools. Teachers may be able to access TVO tapes through their school or board's Media Resource Centre.

Teaching/Learning Strategies

Strategies	Student Groupings
• Collaborative/Co-operative Learning • Interview	• Students working in small groups • Students working as a whole class

1. The teacher and students review interview skills and identify the features of a good television interview (e.g., It should appear natural, not scripted). If possible, the teacher shows a clip of a good television interview as an example.
2. The teacher organizes students into groups of three (one interviewer, two characters).
3. The teacher assigns couples from the various works of literature studied (e.g., *Romeo and Juliet*, Juliet and her father, Helen and Chuck from "Too Early Spring").
4. Students design a series of questions that explore the nature and quality of these relationships. They should also prepare warm-up questions to relax the guests, and "small talk" questions to set the tone of the interview (e.g., "How did you meet?"). After the groups have had time to develop some questions, the teacher asks for sample questions and writes them on the board. The teacher has students assess which questions will generate good answers and which will elicit one word answers. The teacher encourages students to develop open-ended questions. Students may borrow each other's questions to improve their interviews.
5. Students write answers to the questions to demonstrate their knowledge of the works and the relationships they are assigned, and hand it in for review by the teacher.
6. Before they rehearse their interviews, students review the Rubric for Television Talk Show. [See BLM 4.4-1.]
7. Students rehearse their interviews, striving for a natural conversational style.
8. Students present their interviews, to be assessed by the teacher using the rubric

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Interview	• Rubric

- A trio of students presents an interview with a couple of characters, one student being the host and interviewer, and the other two role playing the characters drawn from literature. The interview is assessed with the Rubric for Television Talk Show.

Adaptations

- Peer tutors could be assigned to assist exceptional students.
- Students for whom English is a second language or with language impairments could be assisted through practise with a good oral reader to model pronunciation and pace.
- Students who suffer from extreme anxiety may have an opportunity to present to a small audience or record their role plays on audiotape.

Resources

Blackline Masters

BLM 4.4-1 – Rubric for a Television Talk Show

BLM 4.1-1

Interview about Relationships

Expectations:

1. to use listening techniques to identify main ideas (LGV.02P)
2. to use note-making techniques to record main ideas (WR1.02P)

Instructions:

1. Decide on an adult to interview and arrange a convenient time and place to conduct your interview. (You should select someone like a social worker, a nurse, etc.)
2. Explain to the adult that the interview is for the purposes of gathering ideas about relationships for a class project and his/her identity will not be revealed to others.
3. Ask the following questions, and make brief notes about the answers.
4. Add questions of your own which develop from the conversation.
5. Thank the adult for the time.

Questions:

1. What are qualities of a good relationship?

2. Are these qualities the same for friendships, marriage relationships, parent/teen relationships?

3. What problems might affect relationships?

4. How might people solve problems in a relationship?

5. Is there a time to say goodbye? If so, when?

6. Is there rivalry among relationships?

7. How do friends, parents, romantic relationships affect each other?

BLM 4.1-2

Note-Making Sheet

Source of Information	Point-Form Note
Article Author: Article Title: Magazine/Newspaper: Date: Page:	
Article Author: Article Title: Magazine/Newspaper: Date: Page:	
Article Author: Title: Magazine/Newspaper: Date: Page:	
Article Author: Article Title: Magazine/Newspaper: Date: Page:	

BLM 4.1-3

Rubric for Pamphlet

Expectations Focus	Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding LIV.02P	• ideas	- advice is simple and limited	- advice shows some understanding of relationships	- advice shows considerable understanding of relationships	- insightful, useful advice
Thinking Skills WR3.04P	• organization	- simple display of information	- well-organized display of information	- well-organized and effective display of information	- a creative display of information - unified
Communication WRV.03P	• clarity	- limited clarity in communicating ideas	- some clarity in communication of ideas	- clear communication of ideas	- clear and effective communication of ideas
WR2.02P	• sense of audience	- limited sense of audience and purpose	- some sense of audience and purpose	- a clear sense of audience and purpose	- strong sense of audience and purpose
Application WRV.05P	• written conventions	- limited accuracy	- some accuracy	- considerable accuracy in writing	- accurate and effective use of writing conventions
MDV.02P	• graphics	- limited effectiveness	- moderately effective illustrations and format	- effective illustrations and format	- illustrations and format are appealing to target audience

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 4.1-4

Rubric for Personal Essay

Expectations Focus	Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding LIV.02P	• inferences	- limited number of inferences	- some inferences about information and ideas	- connects and relates information and ideas well	- makes inferences about abstract concepts
	• analysis	- paraphrases sources of information with limited analysis	- some original thinking	- reflects original thinking	- reflects original thinking and compares ideas to others
Thinking/ Inquiry LI1.04P	• integration	- reflects limited integration of ideas	- reveals some values and experiences	- relates values and experiences to judgements	- clear expression of values, well supported by experience
	• evidence	- offers limited support for judgements	- offers some support for judgements	- supports judgements with relevant, accurate facts and ideas	- ideas are compelling and original
Communication WRV.03P	• unity	- shows a limited focus or central idea	- expresses a central idea that is clear and relevant to the question	- expresses central ideas that show clear understanding of the topic	- communicates a central idea that is thought-provoking and insightful
	• coherence	- structure and sequence are weak	- structure and sequence are apparent	- uses a structure that supports the central idea effectively	- creates a structure that enhances the ideas
Application WRV.05P	• written conventions	- uses required conventions with limited accuracy	- uses the required conventions with some accuracy and effectiveness	- uses the important writing conventions accurately and effectively	- uses writing conventions skillfully
	• proofreading	- limited use of proof reading skills	- moderate use of proof reading skills	- effective use of proof reading skills	- thorough use of proof reading skills

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 4.1-5

Magazine Report

Student's Name:	Teacher:
Date:	Title of Magazine:
Publisher:	Nationality:
Date of Issue:	Subscription Rate (per year):

1. CONNECTION TO THE THEME

Why did you choose this magazine and how does it connect to the theme of the unit?

2. COVER

How does the cover attract a viewer's attention?

3. TABLE OF CONTENTS

Examine the Table of Contents page of your magazine.

A. Is there an *editorial*? If so, read it. Describe the topic of the editorial and summarize the editor's opinion.

B. Is there a *Letters to the Editor* section? If so, read one, and summarize the writer's opinion.

C. Are there *regular columns*? If so, read one. Explain why you think this column would appear regularly in this magazine.

D. List three *types* of articles you will find in this magazine.
   a.
   b.
   c.

BLM 4.1-5 (Continued)

4. ARTICLES

Publishers of magazines have a target audience of people they hope will want to read their magazine. By looking at the articles, you should be able to see the intended audience of your magazine. Fill out the chart below. The proof should be a reference to two different articles in the magazine.

Criteria	Proof (Give page number and your explanation)
1. Gender -	1. 2.
2. Education Level -	1. 2.
3. Rural/Urban -	1. 2.
4. Age -	1. 2.
5. Interests -	1. 2.

5. ADVERTISEMENTS

Advertisements in magazines are also designed to reach the same target audience. For this section, select three different ads from your magazine.

	AD #1	AD #2	AD#3
Page Number			
Product For Sale			
Main Visual Image			
Connection between Product and Image			
Location of Words in relation to Picture (above, below, beside)			
Use of Colour and Its Effectiveness (name the dominant colour) (give your opinion if it suits the product			

6. PERSONAL COMMENT

Would you like to read the next issue of this magazine? Why?

*Please hand the magazine in with this report.

BLM 4.2-1

Format for Personal Letter

Heading	93 Wellington Street Belleville, Ontario K8N 4M2
Date	January 5, 2000
Salutation	Dear Helen,
Body	I am so sorry that you moved away before I had a chance to say goodbye. We have been friends for so many years now. I sure miss you, particularly our good talks. Chuck told me how angry your parents were. Personally, I think that they totally misunderstood the relationship between Chuck and you. It is too bad that they broke up your relationship. Are you sure that is what you want? Maybe when you are away, you will have time to think over what happened and reconsider. I don't think that Chuck deserves the "silent treatment." A simple letter or call might keep your friendship alive. You can't have too many good friends in life. Anyways, Helen, know that I miss you and I hope that my mom will drive me to visit you in the holidays.
Complimentary Close and Signature	Your friend,
Postscript	P.S. Write back soon!

BLM 4.2-2

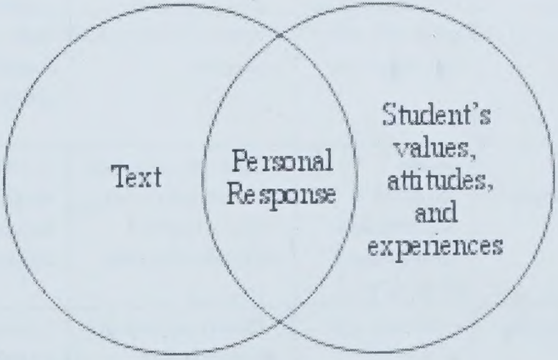
Rating Scale for Letter of Advice

Content				
• consistent first person point of view	1	2	3	4
• advice appropriate to the character's experiences	1	2	3	4
• carefully considered and supported ideas	1	2	3	4
• evidence of empathy	1	2	3	4
Organization				
• first paragraph states the reason for writing	1	2	3	4
• ideas are well ordered	1	2	3	4
• transitions used to link ideas	1	2	3	4
Format				
• return address	1	2	3	4
• date	1	2	3	4
• appropriate closure with signature	1	2	3	4
Writing Style				
• correct sentence structure	1	2	3	4
• correct paragraph structure	1	2	3	4
• correct spelling and punctuation	1	2	3	4
• grammar rules are followed	1	2	3	4
Total Mark				

BLM 4.3-1

Notes for Personal Response Writing

The Personal Response to literature is a written response that integrates reading and writing skills. The criteria that are derived from this description of the reading process describe the degrees to which readers of different abilities interpret, explore and extend meaning of the text. The criteria that are derived from the description of the writing process describe the degrees to which students integrate their values and their experience with their understanding of the text. The diagram below is a useful way to view this process.



Questions should:

- relate to the text.
- require the student to make a judgement which demonstrates their values and experiences.

BLM 4.3-2

Rubric for Personal Response to a Text

Expectations Focus	Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding LIV.02D	• inferences	- randomly selects directly stated information	- identifies significant details	- connects and relates information and ideas to describe overall focus of the text	- makes inferences about abstract concepts (theme) and about figurative and symbolic elements in the text
	• analysis	- paraphrases the text	- identifies simple patterns of information and elements in the structure of the text	- understands the structure of the text	- connects works to other works, writers
Thinking/ Inquiry LI1.04D	• integration	- reflects little interaction with the text	- integrates some elements of the text with values and experience	- integrates important elements of the text with values/experiences	- strong support from the text
	• evidence	- makes unsupported judgements about the text	- offers limited support for judgements made about the text	- supports judgements with relevant, accurate facts and ideas from the text	offers an interpretation that is compelling, provocative - offers a fresh perspective of the text
Communication WRV.03D	• unity	- shows a lack of focus or central idea	- expresses a central idea that is clear and relevant to the question	- expresses central ideas that show clear understanding of the text and the question	- communicates a central idea that is thought-provoking and insightful
	• coherence	- structure and sequence are not apparent	- structure and sequence are apparent	- uses a structure that supports the central idea effectively	- creates a structure that enhances an appreciation of the text
Application WRV.05D	• written conventions	- uses required conventions with limited accuracy	- uses the required conventions with some accuracy and effectiveness	- uses the important writing conventions accurately and effectively	- uses writing conventions skillfully
	• proofreading	- limited use of proof reading skills	- moderate use of proof reading skills	- consistent use of proof reading skills	- thorough use of proof reading skills

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 4.4-1

Rubric for Television Talk Show

Expectations Focus	Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding LIV.02P	• character	- reflects limited understanding of a situation or character - demonstrates limited understanding of other characters	- reflects an understanding of main elements of the character - demonstrates some understanding of other characters	- interprets the character and situation accurately - reveals an understanding of the motives of other characters	- shows insightful understanding of the situation, the characters and their motives
Thinking/ Inquiry LI1.05P	• interpretation	- shows limited focus or interpretation of the character	- acts and interacts with other characters with some consistency	- uses an interpretation of the character to control portrayal fairly consistently	- interprets the character clearly and consistently
Communication LG2.03P LGV.02P	• audience • purpose	-communicates with limited sense of audience and purpose	- shows an awareness of audience with voice, position, movement	- shows a clear connection with the audience through use of voice, position, movement	- feeds off the situation, the audience in a skilful, sensitive manner.
Application LGV.01P LG1.03P	• voice • movement	- limited use of voice and body movements - low voice	- supports interpretation of the character with an audible voice and some characteristic action	- varies pitch, tone, and volume to reflect interpretation of the character	- uses pitch, tone, pacing, and volume to skillfully render the character

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Unit 5: Independence

Time: 13 hours
Unit Developers: Lois Keebler, Michael D'Ornellas
Development Date: April 2000

Unit Description

"To read and demonstrate an understanding of a range of literary and informational texts", students need to be reading every day, discussing what they are reading with the teacher and their peers, and writing often about their perceptions about their reading.

This profile is designed to encourage a habit of independent reading among students. First, students reflect upon and write about their "careers" as readers thus far in their lives. Then they embark on an independent exploration of books which connect to the themes of three units of the course.

By reading 10 to 15 minutes daily in class, students develop a reading habit. During this time, the teacher is able to have one-on-one conversations with students about their reading. By reading for homework, students extend the classroom reading habit into their personal lives.

While reading their books, students write weekly reading response journals. These journals, a book talk and a media display are assessed as part of the unit; they also are products for presentation at the Book Festival, the culminating activity of this unit. During the Book Festival, students demonstrate their knowledge and understanding, their thinking skills, their communication skills, and their application of their knowledge as they present their books to an audience.

In a final written examination consisting of reading a sight passage and writing an essay, students demonstrate their skills in reading and writing at the end of the course.

Subtask (Activity) Titles (Time + Sequence)

Subtask 1	Dress Rehearsal	490 minutes
Subtask 2	Promoting the Festival in the Community	70 minutes
Subtask 3	Book Festival Presentation	70 minutes
Subtask 4	Formal Written Examination	120 minutes

Unit Planning Notes

- During Unit 4, students who have completed their three books may choose another book to read connected to the theme of "Interactions". Students who have not completed their books may do so for homework. If there are students unlikely to complete three books, the teacher may consider a magazine study for them. (See Unit 4, Unit Planning Notes, for details.)
- The teacher needs to consider what type of Book Festival would bring out the best in students. A simple version is to have half students present to the other half of the class, and reverse the roles on the next day. Another version is to invite another class to the classroom to visit the displays. Yet another possibility is for students to present in the library to other classes, possibly Grade 9 students.

Prior Knowledge Required

Students are expected to have reading skills developed during Grade 9 which match the descriptors of at least Level 1 on the Achievement Chart - Grades 9-10, English.

Task Summary

As part of the course introduction, students describe their own careers as readers in a written essay. During Units 1, 2, and 3, students develop their reading skills by reading books connected to the themes of the units and by participating in conferences with the teacher. Students maintain a weekly reading response journal. In Unit 5, they develop one journal entry into a published copy, prepare a book talk, and a media display to publicize their books.

They publicize and participate in a Book Festival, a public demonstration of their achievement of the overall and specific expectations of this course.

At the end of Unit 5, students write a final examination, consisting of a reading passage with questions about thesis, structure, and language, and an essay, either comparison and contrast or cause and effect, on literature from the course. This examination is worth 15% of the final mark in the course.

Culminating Activity

Students demonstrate the wide range of skills learned in the course by presenting their work in a Book Festival. They present their written and media products about the books in a display, and discuss their books with an invited audience. Their individual contributions to the Book Festival highlight their achievement of *The Ontario Curriculum* course expectations. This activity comprises part of the summative evaluation in the course and is worth 15% of the total mark. The teacher uses the Achievement Chart - Grade 9-10, English, for assessment of the Book Festival presentation.

Resources

Atwell, Nancie. *In the Middle*. Portsmouth, NH, USA: Heinemann Educational Books, Inc., 1987. ISBN 0-86709-163-0

Fader, Daniel N. *Hooked on Books*. New York, USA: Berkley Publishing Corp., 1968. This book is filled with ideas for encouraging the reluctant reader and a list of books that have worked. Although written in the 60s, the book is still useful.

Harley Hahn. *Harley Hahn's Internet & Web Golden Directory: Millennium Edition*. Berkley, California, USA: Osborne/McGraw-Hill, 1999. ISBN 0--07-2121-94-7

Manguel, Alberto. *A History of Reading*. Toronto, Canada: Alfred A. Knopf Canada, 1996. ISBN 0-394-28032-6

Mitchell, Scott and Darren Wershler-Henry. *Internet Directory 2000: A Canadian Guide*. Scarborough, Ontario, Canada: Prentice Hall Canada Inc., 1999. ISBN 0-13-016419-4

Thomson, Jack. *Understanding Teenagers' Reading*. New York, USA: Nichols Publishing Company, 1987. ISBN 0 89397 289 4

School Teacher-Librarian

Librarians at Public Libraries

Person Responsible for Special Education

Parents, guardians

Subtask 1: Dress Rehearsal

Time: 490 minutes

Description

With guidance from the teacher, students prepare their best piece of writing from their reading response journal, a book talk, and a media display on their books. Students rehearse for the Book Festival by making a presentation to their peers. Students make positive suggestions about the displays and the presentations, and improve them as needed. The teacher assesses their presentation using the Achievement Chart - Grade 9-10, English. This activity is worth 15% of the total mark.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Language, Media Studies

Overall Expectations

LGV.01P - use knowledge of vocabulary and language conventions to speak, read, and write clearly, correctly, and competently for specific purposes and audiences;

LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences;

MDV.02P - use knowledge of a range of media forms, purposes, and audiences to create media works and explain their intended effects.

Specific Expectations

LI1.01P - describe information, ideas, opinions, and themes in texts they have read during the year from a variety of print and electronic sources, including novels, short stories, plays, poems, magazines, reports, biographies, and manuals;

LG2.02P - use techniques of effective listening (e.g., make and confirm or revise predictions; identify the purpose and perspective of a presentation; make notes to identify main ideas and supporting evidence) and demonstrate an understanding of oral presentations by summarizing presenters' arguments and identifying and evaluating the techniques used to make presentations effective;

LG2.03P - plan and make oral presentations, adapting vocabulary and methods of delivery to suit audience and purpose (e.g., identify purpose; gather ideas and information; plan, create, rehearse, revise, and assess presentations such as interviews, dramatizations, and reports);

LG2.04P - use specific examples, facial expressions and body language, emotional appeals, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;

LG2.05P - rehearse with peers (with visual aids and technology, if used), study audio- and videotaped rehearsals, use voice and relaxation exercises, and make modifications in response to constructive criticism to ensure confident delivery in oral presentations.

Subtask Planning Notes

- The Achievement Chart - Grades 9-10, English is an appropriate instrument for assessing one of the culminating activities of the Grade 10 course, the Book Festival.
- The teacher prepares enough copies of the chart so that each student has a copy and the teacher has a copy for assessing each student's work.
- The Book Festival consists of four components:
  Component 1: the reading response journals demonstrate the growth in student reading and ability to express their response to books;
  Component 2: the best reading response journal demonstrates the communication of personal response to reading;
  Component 3: the book talk demonstrates the student's ability to communicate reasons to read a book in a way to appeal to an audience.

Component 4: the media display demonstrates the student's ability to create media products to appeal to an audience.

- As the student completes each component, the teacher uses a highlighter on an Achievement Chart to indicate the level of achievement for the appropriate criteria for that component. All components can be assessed before the actual Book Festival. On the day of the Book Festival, the teacher may visit a number of displays to double-check the assessment. Also, other judges familiar with the Achievement Chart could help with the assessment. By the time the teacher has assessed the four products, one level on the Achievement Chart should dominate. This level can then be translated into a mark out of 15%.
- For the purposes of clarity, the writers have coded 15 criteria on the Achievement Chart in this way: the first criterion is "K1" for Knowledge, first criterion; the fifth criterion is "T1" for Thinking/Inquiry, first criterion; the seventh is "C1" for Communication, the first criterion; the tenth criterion is "A1" for Application, first criterion. [See BLM 5.1-4.]
- Some students may have been able to prepare their written, oral and media products ahead of time. Some will need approximately four classes and homework to complete their components. The first five classes could proceed as follows:
  Day 1 - 4 - Teacher reviews the plan for the Book Festival, the components of the book display, the criteria for assessment of each component and the schedule of presentations. Students prepare their best piece of writing from their Reading Response Journal, Book Talk and Media Display.
  Day 5 - Group 1 (students who have completed their components) present to each other and to the teacher. The rest work on preparing their components. Group 1 can then begin publicizing the Book Festival (see Subtask 2).
  Day 6 - Group 2 (students who have completed their components) present to each other and the teacher. The rest either prepare their assignments or publicize the Book Festival.
  Day 7 - Group 3 (students who have now completed their components) present to each other and the teacher. The rest either prepare their assignments or publicize the Book Festival.
  Day 8 - Group 4 (students with completed assignments) present to each other and the teacher. The rest either complete their assignments or publicize the Book Festival.
  This pattern can continue up until the day of the Book Festival. If a student is ready only on the day of the Book Festival, he or she will be assessed at the Book Festival. Certain students may request a second assessment at the Book Festival if they think their presentation has improved significantly since the dress rehearsal.
- The teacher may wish to select judges familiar with the criteria to assist in assessment at the Book Festival or at the dress rehearsal.

Teaching/Learning Strategies

Strategies	Student Groupings
• Peer Practice	• Students working in small groups • Students working as a whole class • Students working individually

1. The teacher reviews the requirements for the Book Festival and establishes time for preparation and the dress rehearsal. [See BLM 5.1-5 – Assignment for Book Festival]
2. The teacher gives the student the Assignment Sheet for Book Festival Component Two: Best Reading Journal (BLM 5.1-1) and explains its requirements.
3. Students select their best reading response, edit and revise it, and prepare a typed copy using computers. Students hand this and all their reading journals to the teacher for assessment using the Achievement Chart - Grades 9 -10, English.

4. The teacher models a book talk for students and gives them the Assignment Sheet for Book Festival Component Three: Book Talk. (See BLM 5.1-2.) Students prepare their book talk on their favourite book using cue cards.
5. The teacher gives students the Assignment Sheet for Book Festival Component Four: Media Display, and explains it. Students may work in pairs to prepare a display publicizing their books. (See BLM 5.1-3)
6. Students deliver their performances to a small group of their peers and the teacher. Students assess each performance, with a view to its success at the Book Festival. Students could use a simple "Add, Remove, Change" comment sheet for the performances of their peers. The teacher assesses their performance with the Achievement Chart - Grades 9-10, English.
7. Students improve their presentations, after listening to and reading the reactions of their teacher and their peers.
8. Students contribute to the Grade 10 Booklist by writing brief comments about their books and giving these to the teacher. This Grade 10 Booklist will be updated at the end of each course.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Anecdotal Record • Rubric

- The student's presentation for the Book Festival is assessed by peers using anecdotal comments. Students' written piece, book talk, and media display are assessed by the teacher using the Achievement Chart - Grade 9-10, English.
- Adaptations
- Many students find this type of activity very challenging, and some students may be more comfortable and courageous if they make the presentation with a partner. They could still be evaluated individually.
- Students may include a magazine in their display if their reading has been adapted to include magazines.

Resources

BLM 1.2-5 – Assignment Sheet for Book Festival Component One: Reading Response Journals
BLM 5.1-1 – Assignment Sheet for Book Festival Component Two: Best Reading Journal
BLM 5.1-2 – Assignment Sheet for Book Festival Component Three: Book Talk
BLM 5.1-3 – Assignment Sheet for Book Festival Component Four: Media Display
BLM 5.1-4 – Criteria for the Achievement Chart – Grades 9-10, English
BLM 5.1-5 – Assignment for Book Festival

Subtask 2: Promoting the Festival in the Community

Time: 70 minutes

Description

Student phase into promoting the Book Festival when they finish their presentations in Subtask 1. Subtask 2 overlaps with Subtask 1. As students complete their presentations they take responsibility for advertising the Book Festival to the target audience through various media: posters, announcements, web page bulletins, newspaper articles, radio ads, or television interviews. They help plan the setup of the Book Festival area, decorations, and any follow-up activities.

Strand(s) and Expectations

Strand(s): Writing, Language, Media Studies

Overall Expectations

WRV.05P - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;

LGV.01P - use knowledge of vocabulary and language conventions to speak, read, and write clearly, correctly, and competently for specific purposes and audiences;

LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences

MDV.02P - use knowledge of a range of media forms, purposes, and audiences to create media works and explain their intended effects.

Specific Expectations

WR2.02P - consider the characteristics of the intended audience in selecting the form and developing the content for each piece of writing (e.g., list information the audience will need and identify the most appropriate way to present it; consider the audience's age, gender, and probable knowledge of the topic in writing a report);

WR2.03P - select first or third person and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use the first-person singular to compare their own views with those in a text; use the third-person singular to summarize information from an encyclopedia; use formal language in a letter to the editor);

WR5.02P - select the publication method or vehicle most accessible or appealing to the intended audience, using technology in a variety of ways where appropriate (e.g., write and send a letter requesting information; write a column for the school newspaper; create and format advertising and promotional posters and brochures);

WR5.04P - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;

LG2.03P - plan and make oral presentations, adapting vocabulary and methods of delivery to suit audience and purpose (e.g., identify purpose; gather ideas and information; plan, create, rehearse, revise, and assess presentations such as interviews, dramatizations, and reports);

LG2.04P - use specific examples, facial expressions and body language, emotional appeals, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;

LG2.06P - identify the oral communication skills required in college programs and the workplace and cite specific examples of their use (e.g., interview parents or guardians for a report on how they use these skills on the job; investigate part-time jobs that require these skills; conduct an electronic search to identify college programs that require these skills).

Subtask Planning Notes

- The timing of the Book Festival promotion and the Festival itself should be negotiated with the administration. Many schools may wish to schedule the activity at least a week before the examination week, and students might not be able to give the Festival their full attention if their final examinations are close to the Festival date.

Teaching/Learning Strategies

Strategies	Student Groupings
• Collaborative/Co-operative Learning • Community Involvement	• Students working in small groups

1. After the target audience, date, time and location of the Book Festival are reviewed, an advertising campaign is prepared. Some students co-ordinate the overall campaign; others participate in some aspect of the publicity of the Book Festival. Possible tasks are making posters, flyers, announcements, displays in prominent locations, web page notices.
2. The teacher may need to monitor equality of effort among students by having students assess each other using a rating scale.
3. The teacher and student co-ordinators check the products before they leave the classroom to make sure that the information is accurate and appealing to the target audience. The criteria for these products can be generated by students, but should include reference to school and board criteria

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Rating Scale

- Students assess other group members for their efforts in group work.
- The teacher and/or student coordinators need to check each advertising product before it leaves the classroom.

Resources

BLM 5.2-1 – Peer Assessment Sheet

Subtask 3: Book Festival Presentation

Time: 70 minutes

Description

Students demonstrate the wide range of skills learned in the course by presenting their work in a Book Festival. They present their written and media products about the books in a display, and discuss their books with an invited audience. Their individual contributions to the Book Festival highlight their achievement of *The Ontario Curriculum* course expectations. This activity comprises part of the summative evaluation in the course and is worth 15% of the total mark. The teacher uses the Achievement Chart - Grade 9-10, English, for assessment of the Book Festival presentation.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LIV.01P - read and demonstrate an understanding of a range of literary and informational texts

WRV.03P - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

WRV.04P - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
WRV.05P - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
LGV.01P - use knowledge of vocabulary and language conventions to speak, read, and write clearly, correctly, and competently for specific purposes and audiences;
LGV.02P - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences
MDV.02P - use knowledge of a range of media forms, purposes, and audiences to create media works and explain their intended effects.

Subtask Planning Notes

- The teacher needs to meet with the invited judges ahead of time to acquaint them with the Achievement Chart: Grades 9-10, English. Other teachers, the teacher-librarian, librarians from other libraries, the principal, the teacher advisers, parents familiar with the curriculum, and consultants from the board office may be interested in serving as judges.

Teaching/Learning Strategies

Strategies	Student Groupings
• Peer Teaching	• Students working as a whole class • Students working individually

1. Before the Book Festival, the teacher makes a chart paper list of what needs to happen before, during and after the Book Festival. Students write down reminders in their notes.
2. Students present their books at the Book Festival.
3. During the Book Festival, the teacher and any invited judges complete the assessment for any students not yet assessed or who request a second assessment other than the one at the dress rehearsal.
4. At the end of the festival, students may assess the success of the festival and make suggestions to the teacher for next year's event.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Rubric

- The teacher and invited judges assess individual performances at the Book Festival using the Achievement Chart - Grades 9-10 English. The teacher decides on a numerical mark which is worth 15% of the final mark in the course.

Adaptations

- The teacher may decide to group students in pairs for the Book Festival presentations, particularly if students find interacting with others difficult

Resources

Knowledgeable People willing to serve as judges

Subtask 4: Formal Written Examination

Time: 120 minutes

Description

Students read a short essay and answer questions about the thesis, the structure, and the language. Students also write a short essay, based on the literature studied during the course. The teacher assesses the examination papers with reference to the Achievement Chart - Grades 9-10, English and decides on a numerical mark, worth 15% of the final mark in the course.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing

Overall Expectations

LIV.01P - read and demonstrate an understanding of a range of literary and informational texts;
LIV.02P - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, magazines, and reports;
LIV.03P - identify and explain the effect of specific elements of style in a range of literary and informational texts;
WRV.02P - identify literary and informational forms suited to a variety of purposes and audiences and use the forms appropriately in their own writing, with an emphasis on stating and supporting an opinion;
WRV.03P - use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;
WRV.04P - revise their written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
WRV.05P - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Subtask Planning Notes

- When and if instructions about final examinations are established by the Boards of Education or by the Ministry of Education, the format of the examination will change.

Teaching/Learning Strategies

Strategies	Student Groupings
	• Students working individually

1. Before the final examination, the teacher reviews with students the literature on which the examination is based, the type of writing expected, and the types of questions to be answered in the reading component of the examination.
2. Students write a practice essay using a sample question. If available, students examine model essays.
3. Students write the examination, with the assistance of dictionaries and any organizers or devices that they would usually have available to them.
4. The teacher assesses the examination papers using the Achievement Chart for Grades 9-10, English and converts the results to a numerical mark, worth 15% of the final mark.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Quizzes, Tests, Examinations	• Rubric

- Students write a formal examination consisting of a short reading passage, an essay, with questions about thesis, structure, and language, and a short written essay about the literature on the course. The approximate time for the examination is two hours.

Adaptations

- Students with exceptionalities may choose to write their examination in the resource room with the assistance of teachers, computers, or other devices which enable them to do their best.

Resources

Dictionary

BLM 5.1-1

Assignment Sheet for Book Festival Component Two: Best Reading Journal

Aim

You will revise and publish your best reading journal as an example of your skills in reading, thinking and communication.

Instructions

1. Discuss your choice of best reading journal with your teacher. It should be between one and two pages in length.
2. Revise and publish a final copy of your best piece of writing from your reading journal using a word processor. Keep in mind the assessment criteria.
3. Hand this to your teacher for assessment.
4. Include this assignment in your Book Festival presentation.

Assessment

The teacher will use the Achievement Chart - Grades 9-10, English to assess your best reading journal.

The criteria on the chart used for your best reading journal are as follows:

K1 - knowledge of forms and texts
K2 - understanding of ideas, concepts, and themes
K3 - understanding of relationships among ideas, concepts and themes
K4 - understanding of the uses and effects of aesthetic elements in texts
T1 - critical and creative thinking skills
C1 - communication of ideas (logical organization)
C2 - choice of language and style
A1 - application of language conventions
A4 - application of writing process
A5 - application of technology
A6 - making connections between experiences and text

BLM 5.1-2

Assignment Sheet for Book Festival Component Three: Book Talk

Purpose

You will prepare and present book talks about your three books at the Dress Rehearsal and the Book Festival to interest your audience in your books.

Instructions

1. Prepare a book talk on each book using a teacher model book talk as your exemplar.
2. The book talk should be brief but entertaining. In a talk of three to five minutes give your listeners reasons why they will enjoy reading the book.
3. Prepare cue cards with the main points of your talk on them.
4. Practise your book talk alone and with other people until you have a smooth delivery. Remember the presentation skills taught in previous units.
5. Present your book talks to a group of your peers and your teacher in a Dress Rehearsal. This performance will be assessed by your teacher.
6. Listen to their comments about what to add and remove; and change and adjust your book talks as needed.
7. At the Book Festival, be ready to talk spontaneously to your audience if they would like to talk further about your books.

Assessment

Your book talks will be assessed using the Achievement Chart - Grades 9-10, English. The following criteria will be used:

K1 - knowledge of forms of texts
K2 - understanding of ideas, concepts and themes
K3 - understanding of relationships among ideas and concepts
K4 - understanding of uses and effects of aesthetic elements and themes
T1 - critical and creative thinking skills
C1 - communication of information and idea (logical organization)
C2 - choice of language and style
C3 - use of form of book talk
A2 - application of oral communication conventions and techniques
A6 - making connections between English and the world outside the school.

BLM 5.1-3

Assignment Sheet for Book Festival Component Four: Media Display

Aim

You will create a media display to publicize your book in the place designated by your teacher. Use your creativity to design an eye catching, attractive display using techniques developed in the course.

Instructions

1. Draw a scale diagram of the display area as described by your teacher.
2. Brainstorm ideas about how to publicize your books with impact. Consider posters, colourful background, illustrations, quotations, a costume, map, and charts. Remember to include copies of the book!
3. Create the media products and assemble your display. (If you wish to work with another student ask your teacher.)
4. At the Dress Rehearsal, assemble your display, your books, your reading journals, your best reading response and your book review. Deliver your book talks to an audience of your peers and teacher. Your teacher will assess your performance using the Achievement Chart - Grades 9-10, English.
5. Store your materials carefully until the book Festival.
6. Assemble your media display at the Book Festival and enjoy talking to your audience.
7. Dismantle your display and add the best components to a classroom display.

Assessment

The following criteria form the Achievement Chart - Grades 9 -10, English will be used by the media display.

K2 - understanding of ideas, concepts and themes
K4 - understanding of the uses and effects of aesthetic elements
T1 - critical of language and style for audience
C1 - communication of information and ideas
C2 - choice of language and style for audience
C3 - use of various forms of communication
A1 - application of language conventions
A2 - application of media conventions and techniques
A5 - application of technology
A6 - making connection between English and the world outside the school

BLM 5.1-4

Criteria for the Achievement Chart - Grades 9 - 10, English

K - Knowledge
T - Thinking/Inquiry
C - Communication
A - Application

Teacher Resource:

Book Festival Components	Criteria from the Achievement Chart - Grades 9-10, English
1. Reading response journals	K1, K2, K3, K4 T1, T2 C1 A3, A6
2. Best response journal	K1, K2, K3, K4 T1 C1, C2 A1, A4, A5, A6
3. Oral book talk	K1, K2, K3, K4 T1 C1, C2, C3 A2, A6
4. Media display	K2, K4 T1 C1, C2, C3 A1, A2, A5, A6

See The Achievement Chart, *The Ontario Curriculum, Grades 9 and 10, English, 1999.*

BLM 5.1-5

Assignment for Book Festival

Introduction:

The Book Festival is one of the most important assignments in this course. Besides publicizing good books to read, if offers you the opportunity to demonstrate the skills you have learned in this course to your peers, your teacher, and an invited audience. The mark for the assignment is 15% of the total mark in the course. Your final examination is also work 15%.

Instructions:

A. Prepare a public presentation that will demonstrate for your teacher, your peers and your school community your skills in oral communication, in writing, in media products and in presenting. The teacher will give you a small area with a wall where you can "showcase" your work. This showcase should contain the following elements:
   1. The books which you have read independently in the course.
   2. Your reading journal, with on piece of writing from your journal revised and published.
   3. A short talk about the books which you will give to anyone who visits your display.
   4. A media display to publicize your books; for example, posters, pamphlets, you in an appropriate costume.

B. You will present in front of a small group of your peers and your teacher in a dress rehearsal. Students will make positive suggestions about your presentation, using a simple "Add, remove, change" written list.

C. You will help publicize the Book Festival by creating media products for an advertising campaign.

D. You will present your books at the Book Festival.

Assessment:

Your presentation will be assessed by the teacher using the Achievement Chart - Grades 9-10, English. You will be provided with your assessment and a mark which is worth15% of your final mark in the course.

BLM 5.2-1

Peer Assessment Sheet

Peer Assessor:

For each student in your group, circle the appropriate number in each of the columns.

1 = fair
2 = satisfactory
3 = good
4 = excellent

Name	Co-operation	Effort	Written Work	Oral Communication
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4